

APR 25 1933

VOLUME XVIII

APRIL, 1933

YEARBOOK

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The

Modern Language Forum

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Edited by GEORGE W. H. SHIELD

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Formerly MODERN LANGUAGE BULLETIN, Established 1915

Edited by GEORGE W. H. SHIELD

Volume XVIII

APRIL, 1933

Yearbook

FIVE FACTORS OF A READING TECHNIQUE

OTTO F. BOND, *University of Chicago*

III. TRIAL AND ERROR IN LANGUAGE LEARNING.¹

In our school curricula it is possible to distinguish two quite different types of courses, namely, the science type and the language-arts type. The former is represented by such subjects as mathematics, science, history, geography, and economics; the latter by English composition, dramatic expression, art, music, and reading and writing in a foreign language.

Each type has its own set of objectives, its own proper teaching procedures, its own end-products. The science type aims at the understanding of "principles or processes in the relation of cause and effect," according to Morrison, and depends upon reflection and rationalization for the attainment of its end-product, which is an intelligent attitude toward some scientific or environmental aspect. On the other hand, the language-arts type visualizes the ability to receive or to express thought or feeling and is much less concerned with reflective and rationalizing processes. Its product in general is a form of self expression.

Both types are involved in the learning of a language, however, if we consider separate aspects. For example, grammar and syntax call for rules, classifications, logical distinctions and the observance of conventionalities, and deal with criticism of the form in which we receive or express thought and feeling; they are science type. They presuppose the existence of a form.

Reading, writing and speaking a language belong to the language-arts type, since they deal with running discourse, the user of which is more concerned with the reception or the expression of thought or feeling than he is with matters of form. Under normal conditions the form of discourse is not in the user's focal consciousness. He is aware of it only when it evades him or when he voluntarily adopts a critical attitude toward

it, as in literary criticism or in stylistic expression. Vocalization, because of its need for special adjustments and rote memory, lies outside of either type and is not included in this discussion.

These distinctions of type, if valid, should have a very important bearing upon the teaching procedure in foreign languages. It is worth while to consider what happens to the average language student in his beginning course.

He wants to learn how to read French, for instance. He may have definite notions about his wants. In fact, out of 1014 replies to a question asking why the student was taking up the study of French in college, only 31 could give no valid reason. There were 224 students who indicated that they were unwilling victims of academic tyranny; 123 with professional plans; 269 with literary, cultural, travel and scientific needs; and 367 who just "wanted to know it." But what do they want with the language?

They want something that is *beyond* it. The language itself is an obstacle, a hurdle. This odd jumble of unfamiliar letter combinations and speech sounds, sung in speech tunes that are indescribably "funny", these word groupings that fail to convey a single Anglo-Saxon image or else the wrong one: it is all a Great Wall to be scaled. Who but a fossilized archaeologist would care to inspect minutely the crannies of the wall, its peculiar construction, its dimensions? Our student wants to get over it, beyond it; to putter around investigating its formation, no! and double no!

Here the system interferes. It must be an attack with method: recitations, assignments, lesson getting, grades, averages, formal drills, conjugations, merits and demerits, and the slow fitting together of an immense mosaic of words, forms and sounds to be used as a sort of linguistic battering-ram to make a breach in this wall.

A tedious business, this mosaic! In phy-

¹ Cf. MODERN LANGUAGE FORUM, XVII (1932), 2:35-39 and 3:79-83 for the discussion of the first two factors. (1. *The Individual Student in Language Learning* and 11. *Silent Reading*).

sics, one does things; in history, one can see cause and effect; but in French, John Doe is fighting a losing battle, whether he wins a credit or not. His naive vision of "being able to read for personal pleasure," "to develop thinking power and imagination," "to enjoy it as a most beautiful language," "to read it like a native," "to be able to speak and read it without fear" (we know what this student has been through), "to know it for its influence on English literature," "to master it, though hard" (poor dreamer!), "to enlarge his vocabulary," "to satisfy his curiosity as to his linguistic ability," and all the other lovely imaginings of children looking at high walls, fade into limbo as the year-old mosaic grows in complexity.

These are a few of 367 explanations why the student was studying French; there are many others in our files. Too often they are illusions wrecked on formalism, and preserved to us in the dry statistics of the Modern Foreign Language Study volumes. And much of the fault lies in the teacher's failure to differentiate between these two learning types and their techniques as applied to the foreign language.

Buswell has defined reading thus: "When students read they are rapidly fusing the word symbols into consecutive thought units with no consideration of the words as such. It is only this process of comprehending meaning that can properly be designated as reading."² Pillsbury and Meader add that, "when one is reading for words, those and those only come into consciousness . . . or one may read for the content and get nothing or very little of the words or have little appreciation of the style of the author. . . . Reading, then, is a process of reconstructing the meaning of the author on the basis of a few unseen symbols in the light of the knowledge of the reader and in terms of the purpose that may be guiding him at the moment."³

If this is the sort of learning product that we want, we shall obviously not arrive at it by a procedure that emphasizes the isolated word and the laws of syntactical behaviour, or that sets up a highly formalized machinery of instruction. It seems likely that we should have better success through operat-

ing on what Morrison calls the principle of *initial diffuse movements*, which, quite simply, is the principle of learning to do by doing. It assumes that whatever ability we possess along any line has been acquired at the expense of an infinite number of motions performed in an ascending scale of effectiveness.

Let us apply this principle to learning to play golf. The objective of the game is to drive a small ball into a series of holes with the least number of shots, or motions. Smith and Jones propose to learn the game, each in his own way.

Smith buys a full kit and the best *Manual* he can find. He believes in first mastering the theory of the game: playing rules, tee procedures, technique in the open, in the rough, on the green, the nomenclature (surely!) and the polite formulae of golf. All these are "essentials" of good golf; he will need them some day when he gets out on the links. He studies diagrams, answers questionnaires.

Manual well in hand, he decides to take a few lessons on special points. He and his teacher hunt up a vacant lot and go through all the prescribed motions of good golf. They talk good golf: what would happen, if . . . what one should do, when . . . how one might, although . . . etc. The game would be threshed out fundamentally and fully. There would be no need for wearing out shoe leather.

Meanwhile Jones has borrowed a couple of clubs, invested in same second-hand balls, and has been going over to the public links as early and as often as possible. He has scattered turf from hole one to hole nine, experimenting with his two sticks and his knowledge of profanity, and "every day, in every way, getting better and better." At the end of the season, Smith, having mastered the *Manual*, knows all that there is worth knowing about golf; Jones, ignorant of the existence of a *Manual*, plays golf! He has learned on the hit-or-miss, trial-and-error principle to play a good game called golf. His useful movements are now in excess of his useless ones.

If we had tested Jones every third round, the results would have been somewhat as follows: first test, 70% more misses and profanity than hits; second test, 60% more misses than hits, but the beginning of some

² Buswell, *A Laboratory Study of the Reading of Modern Foreign Languages*, Macmillan, 1927, page 93.

³ Pillsbury and Meader, *The Psychology of Language*, Appleton, 1928, pages 144, 145.

confidence; third test, an even break and a certain optimism; fourth test, 65% direct hits and a perceptible swagger. Aside from the question of his final rating on the basis of test averages, or not, there is the question of whether we should have improved his game greatly had we told him at the first test just how he rated as a golfer, or by having insisted at the second test on his attempting some of the stance and green niceties visible at St. Andrews, etc. He was spared over-consciousness of form.

If Jones were studying French, whether to learn to write, speak or read the language, his technique should probably be trial-and-error up to the point where he would read, speak or write French without awareness of the form of the discourse. For reading, that point is the so-called "reading adaptation"; for composition, the "composition adaptation." From then on, applying the science technique, Jones would be working up a skill. Then, grammar and syntax would help his French. He would improve his "form."

For ten years we have been applying the Jones' golf technique to instruction in French and Spanish in the college of the University of Chicago.

A diagram of the structure of the French course, a discussion of its reading approach to the language, and a set of achievement results by the American Council Alpha tests have been given in a preceding article.⁴ The reading comprehension median score of 22.2 points at the end of the third quarter unit of the first year in French for the period 1927-1930 is 0.7 points less than the standard norm for seven college semesters, as reported. The trial-and-error technique employed in the first two units of the sequence have not harmed the end-results in reading, apparently. That it helped to create a genuine interest in the study, establish self-confidence, and develop willingness to cooperate in anything asked of the individual student, is the testimony of all members of the teaching staff. We consider it as the basic principle of the learning process in language.

Trial-and-error applied to oral and written expression succeeds no less well. All drills in Units I and II, and many of those in Unit III, are of informal, direct type:

functional grammar, usage-in-context drills, vocabulary and sentence expansion exercises, true-false, multiple-choice, substitution, matching, free themes, informal question-and-answer, etc. There are no formal, re-translation drills, with grammatical theory, until the last third of the year. They are reserved until then as a corrective for the discourse form already in use.

In delaying this critical period, an opportunity is given for the individual student to become adapted to the form of the language and to gain confidence. To assist in the latter, the teacher must be careful to avoid over-correction in the early stages. There is no need to worry about losing an opportunity for correcting a language error; there is need to worry about doing too much correction and at too early a period in the study. The shock of the red pencil is too much for the uncertain, timid, stumbling expression found in the early stages of trial-and-error composition. Red is a fatal color, in language as in business. It needs to be wisely and sparingly used.

The American Council Alpha test results in vocabulary and grammar for this first-year sequence, for the period 1927-1930, are as follows: Vocabulary—Unit I, 25.8; Unit II, 37.8; Unit III, 45.1. The deviation from the standard norms is plus 2.0 points for Unit I, 9.1 points for Unit II, and 4.7 points for Unit III, comparing our college quarter medians with the standard college semester norms. The junior college median of 45.1 for vocabulary at the end of the first year sequence is nearly equivalent to the standard norm of 45.4 for four semesters, an equivalence in years of one to two. In grammar, the medians for the first three quarters of our college course are, in order: 12.3 (I), 18.5 (II), and 33.7 (III). The deviations for the first three quarters from the standard semester norms are: minus 0.1, minus 3.4, and plus 10.9.

The minus deviations in the first two quarters of the year are the logical outcome of our trial-and-error approach, compared with the grammatical approach represented in the standard semester norms. Discourse is in process of formation. In the third quarter, where grammar is taught and formal composition is a part of the daily program, the college median exceeds the standard third semester norm by nearly 11 points and is within 2.2 points of the seventh semes-

⁴MODERN LANGUAGE FORUM, XVII, 3:79-83 (June, 1932), *Silent Reading*.

ter norm, a near equivalence in years of one to three and one-half. This we feel to be our best argument for the delaying of the formal study of grammar until there is some discourse use to criticize.

The trial-and-error technique of Units I and II must have been developing a general body of discourse use that needed just the science technique and the application of grammatical criticism of Unit III to turn the latent expression abilities into the beginnings of skill.

There were, of course, other factors than the factor of dual techniques responsible for these achievements, and since it is impossible to unscramble these factors, we can do no more than to assert that the trial-and-error principle is extremely beneficial if not essential in language learning wherever the highest achievement is desired. We must rest our thesis there.

IV. DELAYED COMPOSITION

For the foreign language course that has reading for its major objective, oral and written composition raises at least three questions: should there be any composition? when should its development begin? how should it be taught?

The first question has drawn most of the fire since the publication of the Modern Foreign Language Study reports. Early attempts at the formulation of a so-called "reading method" have replied in the negative, in so far as actual practice is concerned. One may consult the reports at Illinois as illustrations of procedures that neglected or eliminated composition. Both experimenters, however, felt that something had been lost thereby.

The same feeling is voiced by those who object to the course of study suggested by the Coleman report for the Study. With the majority of the objectors, oral composition rather than written composition seems to be the chief object of concern. They have seen the instructional gains of oral method over grammatical method and are loath to give them up; they have not been willing to lose the advantages gained in motivation through pupil expression; they do not wish to sacrifice the intellectual stimulus and the pleasure of pride-power realized through teacher-pupil performance. The reading objective, for them, is acceptable provided that it does not seriously interfere with the development or use of the expression abilities.

It may be that the compromise sought can be found in the answers to the second and third questions.

It is with these matters of chronology and procedure that we have been wrestling for ten years in our college experiment, never having considered the advisability or need of doing away altogether with oral and written composition, feeling that the latter activity sets up in the student a needed critical attitude toward his discourse use, that it promotes that interest without which there is no real learning, and finally that psychologically it is inseparably linked with reading as a form of self-expression. That we have not needed to throw overboard composition activities in our reading course is obvious to the reader of these articles, but it is just as obvious that we have had to condition them as secondary by-products.

There is space here for but the briefest of summaries of the place this first year sequence allots to oral and written composition.

Inspection of the diagram accompanying the second of these articles will show that for the first half of the opening quarter full attention is given to an analysis of the language variables of French, without any composition activity, looking toward the beginning of reading, extensive in nature and continuous from the third or fourth week to the end of the year. Following the analytical period, there begins in the classroom a varied program of direct drills in oral and written expression, informal in nature, and subject to the trial-and-error technique discussed in the preceding article. This program continues uninterrupted through the second quarter, occupying, together with matters of visual and aural comprehension and pronunciation, the entire attention of the classroom. It is still subject to trial-and-error procedure.

So far, there has been no written composition of the type generally illustrated in our standard grammars and composition books. It has been informal, occasional, loosely controlled, and subordinated to the intensive reading material in hand, and has aimed at vocabulary expansion and usage and the commonest thought patterns, rather than at syntactical accuracy. It has been treated only as a general factor in the learning process.

In the third and final unit, the use of a

standard review, composition grammar focuses the attention upon accuracy in oral and written form, and the classroom activity takes on the usual aspects of the average first year, college, French course.

Meanwhile, from the early part of the first quarter, extensive reading, that is to total an average of better than 2500 pages per student by the end of the year, has been steadily accumulating for the individual reader a body of passive, recognition use that slowly transfers to active use, resembling somewhat the mechanics of root absorption and growth in plant life. Such reading is an unexplored source of linguistic energy and achievement. We have barely tapped it.

In practice, then, our reply to the time question is this: composition should follow the start in reading and should be kept always several paces in the rear of reading achievement. The reading should furnish for expression the "subconscious guardianship" of which West speaks. The student should draw upon the "subconscious memory of the right form previously heard in speech or encountered in reading."⁶ If the transfer of a form results in incorrect use, the instructor may correct it by putting it into its correct textual setting, without citing the abstract grammatical rule or principle. By added examples, he may further establish the construction pattern.

At this point we come to the question of instructional technique. Having accepted the chronological order and the program space allotted to composition in this sequence, we have applied to it rather rigorously the trial-and-error technique and a restraint in the correction of errors up to the final stage; at the latter point (Unit III), we have reversed the procedure in favor of the so-called "grammatical" method.

For the terminal reading course, this procedure may not be the wisest one; it may be possible, if not advisable, to do away with the review grammar and formalized composition. That is a question that is still very much open. It is not at all unlikely that a speech and writing program can be applied to the reading course, with quite satisfactory achievement, without passing the students through the grammatical crucible.

Miss Eddy may have some such elixir in mind when she says: "... a reading method

not only speeds up the acquisition of fluent reading ability but also . . . abundant reading experience is adequate preparation for the rapid acquisition of the expression abilities."⁶ Here is an interesting field for experimentation.

The composition grammar textbook and its use in arriving at the composition adjustment have been haled into court by Michael West, as follows: . . . "The error which has in the past been made with grammar is that it has been treated as a form of diet, when actually it is medicine. Teachers have acted as if bad grammar were normal, and have prescribed the study of a whole book of grammar as part of the routine; whereas . . . bad grammar should *not* be normal, any more than bad health is. Bad grammar is (or should be) an occasional indisposition due to a specially virulent infection, or to temporarily lowered resistance; and the teaching of grammar should be an occasional prescription designed to rectify an abnormal state which the hygienist has failed to prevent. Like all prescriptions, it should, of course, be specific—specifically directed to remedy a certain defect, and its application should be occasional, intermittent. . . . This means that we shall have to find what are the mistakes to which children are most liable in studying . . . up to any given stage. Possessing this information, it will be a comparatively simple matter to devise for each such tendency to error a specific corrective exercise (or group of exercises) written within the vocabulary of the preceding book, which may be used, *if* it is required, *when* it happens to be required, and *in just such quantity* as may be required. Thus we may supply to the teacher a sort of grammatical medicine chest from which he may prescribe to the class or to any individual boy, according to need ("You have perpetrated your second double negative this week, my child; you will take three doses of number 32A, 'Negative Correctors'!")."⁷

Perhaps this is the ideal solution. Those who are interested in making speech and writing a part of a reading course would do well to consider West's suggestion.

V. AN ANALYTICAL APPROACH

The most important and urgent thing about a reading course is the business of getting down to reading.

⁶ Michael West, *Language in Education*, Longmans Green, 1929, page 107.

⁷ Helen M. Eddy in *MODERN LANGUAGE JOURNAL*, December 1930, page 190.

⁸ Michael West, *supra*, pages 136-137.

Our final answer to the question of approach is the recognition grammar, an analytical tool applied to the variables of the language for the immediate purpose of enabling the student to understand the logical structure of the written or spoken discourse. Its brevity is a matter of both necessity and expediency.

In the first article of this series, the use of such a brief analytical instrument was argued as a means of touching off, at once, the student's interest in the language learning process, and thereby, as a way of individualizing the instruction and economizing the student personnel. From this angle of student interest and economy it has been found more satisfactory than any other means with which we have experimented to date.

It is doubtless true that no form of grammar is much more than a treadmill for the average language beginner; at best, the attitude is one of needful tolerance. It is equally true that interest is in inverse proportion to the length of the grammatical prelude to the main business of the course, or to what the student feels to be its main business. Certain it is that, in a course which sets up as its major objective one of the most interesting experiences common to the learning of mankind, we should try to lessen the necessary inroads to be made upon this interest through the mechanical demands of the learning process. There is no need for rendering the latter a painful process.

Clothing the grammar in the foreign language makes grammar less painful; the advocates of the direct-bond have long practiced this subtle allopathy. The student takes his medicine with less squirming, but unfortunately he too often is indifferent to the content of the pill, so fascinated is he by its form. We shall come back to this question later.

It is agreed that his first tool must be economical of effort, brief, interesting, and as effective in establishing the reading objective as possible. It must do all that needs to be done, and no more. It must, therefore, be selective and specifically pointed at reading. Obviously, the standard-type grammar, if used as made, will not meet these qualifications. It could hardly contribute toward that reading adjustment that we have defined in the second article of this series. Its emphasis on isolated word and specific usage, and

the building up of discourse in mosaic pattern are out of tune with the true spirit of reading. Its technique is not the technique of learning to read. Reading calls for trial-and-error, is rapid analysis. The standard grammar is synthetic. Our technical need is for reduction of structural obstacles, and a minimal reduction, at that. The standard grammar is a four-ring, long drawn-out performance, multiple in its appeal.

The situation calls for a special tool. It should eliminate all statements that have to do primarily with composition and all forms that could be treated just as well, if not better, as vocabulary. The residue would be subjected to the test question as to whether each fact were necessary for obtaining sense from the printed page. It would then be arranged in the order best suited to the demands of early reading.

The preparation of such material offers some knotty problems. For example, should we not omit conditional sentence usage in French? But how should we present it for Spanish? In German, an odd twist would have to be given in presenting word-order. In French, the discussion of the subjunctive would simmer down to a single paragraph calling the attention to a few unusual time values for the present subjunctive form. Many complicated statements of grammar, useful in criticising discourse, would here be chucked overboard.

The problem of the relative order of presentation of the grammatical facts as determined by frequency of occurrence in early reading material is particularly perplexing, inasmuch as we still lack syntax frequency counts to guide us. Old notions would perforce be upset here. Take the recognition of verb forms, for example. Should we present in this period the verb in its entirety, as usual, or by person, one tense at a time, or by one person, all tenses at a time? What of the past subjunctive in French? If the third person is the person of most reading matter, should we not thoroughly teach that person before taking up other persons? for all verbs, without distinction between regular and irregular types? Should we follow it with the first person and close with the second person? We should have to regulate our grammatical analysis by the conditions of human expression. It is like a topsy-turvy house. But there is a way out.

Objections have been raised to the analyti-

cal grammar on the grounds that it encourages the indirect-bond, the foreign-word-English-word association. Its use seems to smack of the old grammar-translation nuisance, the Toonerville trolley of language methodology.

It unquestionably does tend to set up the indirect-bond, but to date, in our experience, no other means of getting the necessary minimal stock of form and usage for early reading of the type that has been discussed in these pages has been found, that acts *as quickly, as economically, as effectively, as painlessly, and with as permanent results.*

It would be absurd to try to prepare a class in a dozen periods for reading, using only the direct-bond, even if the use of the direct-bond did not involve other objectives than that of reading. Consider the time and skill required in conveying the sense of even the commonest object or motion words through the direct bond. The mechanics of such a grammar must rule it out of the brief introductory period we have in mind.

There is left the pictorial-bond. It has its merits, but the drawbacks here are its limitation in application, the constant factor of misinterpretation by the student, its inordinate time demands, and its elementary psychology. Its particular virtue is vocabulary formation, which we are leaving to other sources of learning. Furthermore, existing pictorial-bond texts have the old four-fold program of objectives; the pictorial-bond is only a sort of vocabulary "come-on."

After all, the picture-bond, the action-bond, the foreign-word-bond are rarely successful in preventing an eventual indirect-bond. What the eye does not see, the mind prompts. Schlüter's experiments in 1914 to determine the relative values of these modes of instruction convinced him that, in about seventy percent of the cases, the vernacular word was suggested by the direct method which endeavored to eliminate it.

The following statements from West's work on bilingualism are pertinent to the discussion: . . . "It does not follow, however, because we do not require the indirect-bond in the end-result, that we should not use the indirect-bond in the initial stages". . . "The ideas which we possess are stored under labels of the mother-tongue and in learning a second language we cannot avoid at one stage or another the use of the old labels in order to find the right ideas." . . .

"It is characteristic of the mind that it cuts out unnecessary processes. The law of learning is from Complex to Simple." (This is Morrison's law of "initial diffuse movements," which we have set up as the basic principle underlying any reading approach technique.) . . . "The indirect bond, once it has served its purpose, tends to drop out of its own accord." . . . "It is the failure to emphasize speed and facility of reading rather than the excessive use of translation that has been responsible for the failure of the classical method to produce the direct-bond in reading." . . . "The real danger and disadvantage of the use of the indirect-bond even in the early stages resides not in any resulting loss of time or facility, but in the tendency which it produces toward false bilingual equations. . . . This tendency exists rather in the active than in the passive (reading and hearing) use of the language . . . indeed a sound foundation of previous passive work consisting in practice in reading, or hearing, and understanding, even if done by the indirect method, is likely to prevent such errors: the 'atmosphere' of the language thereby created makes the learner realize that his phrase 'does not sound right.'"⁸

It would be difficult to present the case more clearly or more forcefully than has Mr. West. Our joint staff experience bears out his assertions. The analytical grammar with its indirect-bond sets the student quickly to his task of reading (cf. article II). The more he reads, the more he gains in fluency. The more fluent he becomes, the more the English bond tends to disappear. The idea takes its place.

There are evidences occasionally of this transfer even before the completion of Unit I, particularly in trial efforts in composition. They sometimes show an indefinable flavor not commonly encountered in re-translation drill. Later on in the year sequence, the transfer from reading becomes unusually large. And rarely, if ever, does one meet cases of *aller au lit, lire un papier, je suis en train*, etcetera, about which Professor Holzwarth complains as the things "that make language study hard." The subconscious guardianship of nearly a quarter-million running words of reading experience per quarter attends to them very nicely.

It is conceivable that a satisfactory sub-

⁸ Michael West, *Bilingualism*, Calcutta, 1926, pages 251-252.

stitute for the analytical grammar approach to reading may be found. If we had a syntax frequency count for French, if it were dependable, if we were sure what "units of expression" were, if we knew what types of errors to expect at a given reading level, and their frequency, we could select an initial vocabulary from the word lists and prepare an absolutely *direct reading approach to reading*. It would be an interesting task. But what "ifs"!

The analytical, indirect-bond grammar is only a crutch. The patient leans on it and takes a few steps in reading. He lessens his weight on it the more he reads. In less time than it takes to get to the agreement of adjectives by the average standard grammar,

he is swinging his crutch like a cane. Two weeks more, and he is through with it. He discards it, not to pick it up again. It is not a reference tool. It has served its purpose. The book finds its way to the used-book counter. And the interesting fact about this laying aside of the initial grammar is that, once the student reads the foreign language, he seems to feel no further need of other crutches. He seems to consider even the teacher a superfluity.

That has its saddening part! But, if teaching is to be dignified and if teaching is to be successful, it will probably never be so dignified and so successful as when it makes further teaching unnecessary.

ORAL WORK IN RECOGNITION-READING TRAINING

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EVEN before the reports of the Modern Foreign Language Study showed so conclusively that our traditional four-fold objectives of reading, understanding, speaking, and writing were not being realized, there was a noticeable trend towards an increased emphasis on teaching first a reading knowledge of a foreign language. Those who advocated this new departure argued that a passive knowledge of a foreign language should precede and pave the way for an active use of it; that students should first learn, by being exposed to good models, how experts use the new language to express thought before they are allowed to make use of it as a vehicle of self-expression.

Since reading is the most likely source of good diction and because the printed form of discourse lends itself more readily to such an analysis, the major emphasis was from the very first placed on acquiring a reading knowledge. But it was soon found that students could not read until they had also a passive knowledge of the commonly inflected forms and the major principles of the foreign-language syntax. This idea changed entirely the manner of teaching the basic facts of grammar. The student did not need to know, for example, what specific form of the definite article to use with a certain German noun in the nominative or the accusative case, or when to use *de*,

du, de la, de l', or des with a partitive noun in French. In order merely to read, it was sufficient to recognize the various members of the article family and the partitive family respectively. The new-type grammar, called recognition grammar, was a much simpler affair. Its study was largely a matter of guided induction in analyzing and classifying grammatical phenomena that heretofore had to be mastered so as to be used by consciously applied rule when constructing sentences in the foreign language.

Since this theory seems to be the first new idea of worth in a generation or more concerning modern-language teaching, it was natural that it should have been pounced upon and put into practice with avidity when we had to run to cover upon the publication of the Study's reports.

Without sufficient adequate texts, and without having thought very much about the matter, teachers attempted to feature exclusively a reading knowledge of the foreign language they taught. Publishers seeing the direction the wind was blowing, requested their authors to revise the prefaces of their texts (it would have been too expensive to revise the texts) so as to state that a reading knowledge was the aim sought. Perhaps no teacher ever went so far in his zeal as to attempt to teach a reading knowledge of any foreign language as though his class consisted of deaf-mutes, in

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which all drills and all instructions were in printed form; yet many of them seemed to think that all oral work was taboo, in the belief that it interfered somehow with acquiring a reading knowledge.

Proponents of the exclusive reading method, partly to silence critics but largely to bolster up their own confidence in what they were attempting, adduced among others the following argument in defense of the method: (1) that we are eye-minded by training; (2) that most of the world's storehouse of knowledge is presented to us in its visual form; (3) that our mental recreation is largely dependent upon the same source; (4) that Americans, in particular, who come in contact with few foreigners who are not also able to speak English, do not need to know how to speak or write the foreign language; but that a reading knowledge is very desirable, because only a small percentage of the really worthwhile foreign books are ever translated; (5) that the majority of our students do not study a foreign language longer than two years, and that this period is too short to cover all four of the traditional objectives, but fully adequate to teach a reading knowledge—which is the easiest of the four.

In this mad rush to concentrate on a reading knowledge as the one and only objective, grammar as well as oral usage was neglected.

Some of the old guard, the dyed-in-the-fibre direct-methodites, shut their eyes to all that the Study's findings had revealed. They pooh-poohed the idea that we should improve on sacred Nature's method by going counter to the order in which we learned our native language in presuming to teach students first to *read* a foreign language. In their classes, English was still banished, and grammatical principles continued to be talked about (but probably rarely ever taught) through the medium of the foreign tongue.

Fortunately, as in most similar crises, a group, who, neither volatile in spirit nor stubborn by nature, refusing to be stampeded but willing to take a tip if it should seem plausible, attempted to discover what part of the old might be saved and incorporated with the new. While it is yet too soon to have a complete unanimity of opinion concerning all phases of the compromise, for many of the details of principle have not

been worked out, nevertheless, the main tenets of this group may be fairly certainly, though dogmatically, stated in the following paragraph:

(1) The approach to the study of a foreign language through its recognition aspect, as opposed to its active functional phase, is sound; (2) it is in line with the order of approach in other subjects of the curriculum, in that it begins with the easier of two difficulties; (3) it is peculiarly adapted to the study of a foreign language, because any language, although an arts-type subject to natives and to foreigners who have already acquired a certain degree of proficiency in its use, is to the uninitiated a science-type subject that must be attacked like any other science, *i. e.*, analytically and inductively¹; (4) the time so spent is not wasted if the student has to drop out before he has reached the stage where it might have been studied as an arts-type subject, when self-expression is the goal sought; (5) the study of recognition grammar should parallel the study of reading, but the major emphasis should always be on the latter, with grammar as a means to that end; (6) this recognition study, whether of grammar or of reading, may be aural as well as visual.

An analysis of the foregoing fundamental principles of the new approach to foreign-language study shows that it really includes all phases of work that might come under the heading of training in receiving impressions from new and unaccustomed linguistic symbols; but that any sending out, or transmitting, of thought through these media is barred until the learner has become somewhat proficient in receiving.

Clearly then aural stimuli are not excluded, for meaning may be grasped through

¹ As a matter of fact, induction applies rather to the study of grammar, for the problem is to discover a general rule or a set of forms that fit other than the particular cases concerned; while early training in reading involves more of a deductive approach, or the application of known general laws, such as rules of position, principles of syntax, and typical inflectional forms to specific situations. Analysis, however, applies to both, since the challenging thing in either case is to take apart rather than to build up, to discover rather than to invent. In the study of grammar, the analysis concerns the discovery of guiding principles and laws; and in reading, it deals with the evoking of thought-wholes. However, it is not wise to let these paired logical terms play too great a part in our solution of the problem, for probably in no case is one ever used in actual thought to the entire exclusion of the other. Induction and deduction, analysis and synthesis are Utopian in that they mark off possible logical compartments of the thinking process, but the human mind at work seems to fit from one to the other. They serve here, as elsewhere, to indicate predominant rather than absolute trends.

the ear as well as through the eye. When meaning flowing into consciousness through either of the foregoing gateways is coming in by means of unused and hazy thought-symbols, the mental activity is predominantly of an analytic type, in the exercise of which thought-wholes tend to be evoked. When the process is reversed, and the learner becomes the transmitter rather than the receptor of thought, the mental activity is obviously a matter of synthesis, for the complete thought expression must be built up and rounded out by combining this and that known element into a more or less coherent whole.

The point, therefore, to consider in deciding what types of drill exercises are appropriate to recognition-reading² is to determine first whether the device employed will tend to promote comprehension-*reach*; and second, whether it does not encroach upon the domain of thought expression to the extent of vitiating the results aimed at.

To come at last directly to the topic under discussion, let us consider whether oral work is deemed desirable; and if so, what types of it are not at variance with the receptive approach to the study of a foreign language.

Many advantages may be adduced for the advantages of oral work. We must bow here to the direct-methodites, for they have not apparently in this instance indulged in their customary loose thinking, except of course putting the cart before the horse in insisting that oral work should precede all visual presentation. They contend, and seemingly justifiably so, (1) that oral work is more interesting and less monotonous than unvaried reading; (2) that it can be more effectively manipulated in class, because it lends itself to a greater variety of forms as well as to more speed; (3) that it gives the auditory-motor-minded and the vocal-motor-minded a chance, and that it provides additional sense appeal to the purely visual-minded, thereby strengthening for all concerned the grasp on the new thought symbols; (4) that it provides a natural setting for a living language, and its exercise stimulates students to exert continued efforts so necessary to success; (5) that it

gives the teacher an unequalled opportunity to show his proficiency and thus be a constant example of what is possible for each student to accomplish.

If the foregoing claims are only half true it looks as though oral work might well supplement visual work in attempting such a stupendous task as that of learning to read in a foreign language.

The new type text, whether of grammar or of reading proper, usually provides drills that are to be worked out in their printed form. It is a part of the plan to appeal first to the eye. Statements are listed, and students are asked to determine whether each is true or false; they are required to encircle the numbered form appropriate to a given situation; they are challenged to decide which word of a statement applies to a given case; they are forced to search the text and fill in a fitting omitted word. Next, in order to give additional practice, detailed suggestions as to how students are to prepare themselves to function when these same drills are used as aural³ stimuli.

The writing from dictation is probably the most common of all aural drills. If it deals with material visually assimilated, it is an effective aid to interpretation. The matter must be very simple at first, particularly in French, and the students must be instructed how to prepare for it: first to decipher the meaning; then to master the pronunciation of any defying single word; and lastly to *read it aloud* until an entire short sentence or a complete phrase of a long sentence can be read to the end without any hitch. If the instructor consistently reads by making the units consist of whole breath groups, dictation is possibly the best means available of inculcating initial habits of interpreting meaning through connected word groups, and certainly the best in associating visual stimuli with their aural and vocal-motor counterparts. When writing from dictation, there is no expression of the student's own thoughts even though he is

²The term "recognition-reading" is unfortunate: first, because "recognition" implies "having previously been acquainted with," and clearly no beginner in a foreign language can be so wrongfully accused; and secondly, because the term "reading" leaves out of consideration entirely all aural reception. A cumbersome but exact term might be "assimilative-training."

³Clearly no student can interpret thought coming in aurally through the medium of a foreign language unless he has mastered the pronunciation of the language. He simply cannot recognize the new sounds and their combinations unless he is able to reproduce them. Even those teachers who advocate little or no oral work insist, for various reasons, on an accurate knowledge of pronunciation, for without it no student can either locate or read aloud a line of the printed text. The only sensible thing to do seems to be to attack pronunciation separately and master it both in its active as well as its passive form as a preliminary to the actual study of the language itself.

engaged in the motor activity of recording what he hears. He must concentrate solely on interpreting meaning or else he will be unable to reproduce anything. The writing is largely of what he has visualized. The matter of spelling will of course challenge his powers of exact reproduction, and he will be tempted to invent; but he soon finds it so non-productive that the next time he will probably be better prepared to spell as he recalls having seen it spelled. To require the students to repeat each breath group before attempting to write it, is advisable for the lethargic members of the class.

One of the most simple types of aural drill, capable of being used from the first reading lesson and requiring no preparation on the part of the student other than having read the text aloud, is for the instructor to read short phrases and have the students locate them by paragraph and line in the open book. An elaboration of this idea is to have the students name a character whose words (or whose description) are thus read aloud. The instructor may also read a short statement or a question by one of the members of a printed dialogue and have the students find and read the given reply. A bit later a whole paragraph may be read aloud and the students be required to give in English a brief synopsis of the content. Books must, of course, be closed in this instance.

Some instructors devote the whole second recitation period of each unit to oral work. The students are required, before coming to class, to fill in, check, underline, etc., as specified in the workbook. During the recitation, books are closed, and the exercises are read aloud by the instructor. Just as in dictation, the matter being drilled on is presented receptively. The responses are at first in English, but soon one-word responses in the foreign language may be called for, such as the foreign-language equivalents of "yes" and "no," "true" and "false." Gradually the range of responses is widened, and the student is asked to listen to a whole statement and to identify and repeat, say, the subject, the verb, etc. Perhaps he may be asked to pick out a pronoun and name its accompanying antecedent noun. The possibilities of similar aural drills are legion.

If the reading text is not supplied with such prepared printed drill exercises, the instructor may, after he is sure the student understands the reading content and has read it aloud, utter statements that embody the same vocabulary and have the students respond with the foreign-language equivalents of "true" or "false." In the same manner, leading questions, limited to a "yes" or a "no" answer may be used. Soon may come questions, the answer of which is included in the question, such as: *¿Es grande o pequeño el niño?* *¿Van a la escuela o al campo?* *¿Escriben or hablan los chicos?* The instructor must not expect perfect agreement in gender and number or other inflected form in the responses, for the law of initial-diffuse-movements must be allowed to operate freely at this early stage of progress. The point at issue is not to train the students to use these words correctly, but to show by giving some sort of an answer that they have understood.

By exacting the answer in the foreign language, it might look as though we are encroaching on the domain of self-expression; but the only reason for avoiding self-expression is to prevent its ultimate results from being negative to the general aim in mind; and the bad effects that might come from it are in evidence only when it involves construction of responses. If the reply has to build-up by putting together this and that element by consciously applied rule of procedure, it is at variance with the limitations listed above. In other words, if we put the learner into a situation that necessitates the hewing and reshaping of the blocks that are to form the finished structure, as is done when we force him to translate English thought-whole into the foreign language in building up his answer, we are doing positive damage. The bad effects alluded to here are many-fold. In the first place, we transfer the emphasis away from drill in interpretation, which he needs most at this particular moment, to a forced concentration on the opposite, for which he is not yet ready. We also initiate that halting, jerky habit of speech, from which he will never recover as he continues to transverbalize, when he is really ready for it, English thought into incorrect foreign-language units.

On the other hand, if the desired response can be couched in a unit element of the for-

eign-language expression, already in possession of the participator, no violation of principle results. A unit element of thought expression varies from one language to another, but it is roughly that word or combination of words that represents an idea in contrast to what is necessary to expressing a thought or a judgment. For practical purposes, it is the so-called breath-group, naturally marked off in normal speech or in reading aloud. At times it is a single word, but more frequently a group of words, and quite often a complete short sentence. In any case, when normally uttered, there is no more pause between the separate words of the group than there is between the successive syllables of any single word thereof. Such unit expressions in Spanish might be: *nieve* (it is snowing); *hace viento* (it is windy); *el hombre grande* (the large man); *en casa* (at home), or any other division of a long statement, which is sufficiently complete in itself to pin meaning down to a concrete situation. In contrast to the expression of an idea, a judgment involves the putting together of two or more such unit elements in such a way as to necessitate pauses and separate spurts of speech, as in *un-perro pasa-un-puente* (which contains two such fundamental units), or *en-la-boca lleva un-pedazo-de-carne* (which contains three)⁴.

The next question to consider is, how may these roughly defined units of self-expression be taught so as to be available, when needed, as ready-to-act elements, or units that require no alignment of inflectional endings? Reading aloud will isolate some of them. Working over prepared visually presented drills will fix others in mind. Copying from the text, as preparation exercises, of such items will add still more to the growing stock. All such units should be approached first from the visual angle, and better still be recorded in written form by the students before any attempt is made to have them serve as student-enunciated units. As the supply grows, those units already

orally mastered should be constantly reviewed in the form of improvised drill material in oral form.

Printed or mimeographed questions of the who? what? where? or when? type, exacting short answers may be worked out as homework exercises, in the preparation of which the student must scrutinize the text and select and copy in the desired information. If these questions and answers are then read aloud, the student will be prepared to respond orally when the question is propounded by word of mouth. Only a dreamer could expect that all such responses, intentionally only half memorized, would be readily recalled and glibly returned. No student should be prodded into responding when his hesitation indicates that he has at command no such ready-made response. Experience shows that a majority of the class is actually able to participate fluently and naturally.

It is but a step from here across the border to active self-expression of the student's own individual thoughts. As a matter of fact, there is no sharply defined border; the line cannot and need not be clearly drawn. If self-expression can be attained to a limited degree when the major emphasis is on training thought-reception, so much the better. It should conceivably be the hope of every modern-language teacher to induce his students to continue their study of the language long enough to do more than merely learn to read it. Some of the more alert and interested members of any class will surely develop as a side line some slight proficiency in the desirable art of clothing in verbal signs their own every-day thoughts; and all the class will get training that will make the transfer of recognition units into active functional units of self-expression an easy matter, when the latter type of drill is taken up as a specific problem.

Aside from the foundation for this deferred objective of functional usage, aural practice, with its limited oral concomitant, will likely be greatly stimulated in the near future by the increased use of the radio and talking pictures. The radio as a medium of modern foreign-language instruction is already proving a successful adjunct to class instruction. Students taught to hear Spanish as well as to see it, may profitably tune in any evening on programs from Cuba

⁴The writer is well aware that there is no absolute criterion for determining the length of these functional units of expression. Some individuals might make one unit of the first whole sentence above; *un-perro-pasa-un-puente*. It makes no great difference how the inner subdivisions of thought are made; the important thing is that they be made by the instructor as he reads understandingly and naturally to a group of novices, and that the students themselves be induced to enunciate along the same patterns as they practice reading aloud. In general, the shorter the units (provided they be really unitary in meaning), at the very beginning, the better they serve the purpose.

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and Mexico. In the larger cities, foreign-language talking pictures are daily becoming more widespread. Who can doubt that there will be a great development for instructional purposes along both these lines within the next decade?

In conclusion, let us bear in mind that the teaching of reading is our chief aim;

but let us not forget the part that the ear may possibly play in its acquisition. The emerging bond of union between mental concepts and their new carriers is hard to forge and tantalizingly fragile. It behooves us, therefore, to strengthen and re-enforce it in every possible way.

A GRADUATED APPROACH TO THE ORAL OBJECTIVE*

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THE instructional problem in the case of so complex an activity as conversation is not that of developing a mastery of all its phases, but of preventing the student from becoming lost and discouraged amid the maze of difficulties which an unorganized approach inevitably presents. Fundamentally, it is a problem of resolving the activity into its component elements, and of ordering these into a natural sequence of gradually increasing levels of difficulty, to the end that the student may realize successive increments of growth in power and skill. Psychologically, discouragement does not proceed so much from failure completely to achieve a goal, as from failure to experience progress toward its realization. Perhaps if more students at the end of the two-year period found themselves actively attaining the conversational objective on progressively higher levels, and looking back over their four semesters of modern language work, could, like one standing on the ridge of a mountain, discern the successive learning plateaus which they have traversed, the enrollment in the advanced courses would not suffer its present depletion. It is superfluous to indicate what happens to the student who after two years of work still experiences the same degree of difficulty in making himself understood in the fourth semester as in the first.

A psychological ordering of the learning program should yield the satisfaction of increasing facility in the manipulation of skills. The present foreign language set-up, in so far as it concerns oral work, fails to afford

this gratification. Indeed, through its cumulative compounding of grammatical difficulties, it tends so to burden the conversational process as to make all possibility of learning to speak seem hopeless. In order that the scope of the work may be within the reach of all, and that a maximum of time may be devoted to practice in language, rather than to study about language, the technical complexities of speech relating to problems of structure and syntax, should not only be reduced to a minimum, but the fundamental principles of sound teaching procedure should be kept constantly in mind. Chief among these may be cited the following:

1. *Definition.* For the sake of unity in essentials within foreign language departments it is imperative that the oral objective be defined in terms of specific abilities attainable under normal classroom conditions within the scope of the two-year program. In consideration of the exigencies of time and class size, the delimitation recommended is the concentration of instruction upon the development of ability:

- a. To communicate the most frequent life needs for information and assistance in terms of a few chosen conventional expressions (*i. e.*, expressions admitting of ready adaptation to a wide range of circumstances through the simple interpolation of key words drawn from a selected active vocabulary of wide general utility); and

- b. To answer extemporaneously questions falling within the range of personal information.

2. *Organization.* In order to enable the student to experience the feeling of growth in ability to speak that yields satisfaction in the realization of results achieved, and

*This article is an elaboration, by request, of the writer's discussion of the oral objective in modern languages before the annual convention of the American Association of Teachers of Spanish, San Francisco, California, December 29, 1932. See *HISPANIA*, February, 1933.

that motivates continued effort, the conversational requires organization into a graded series of activity levels representing progressively higher stages of linguistic accomplishment.

3. *Measurement.* When definitions are formulated in terms of specific abilities, and skills are organized into a functional hierarchy based upon increments of increase in difficulty, measurement becomes possible. Thus by observing student reactions to a series of standard questions, involving a vocabulary previously acquired, and representing the successive levels of cognitive response outlined below, it should be possible to obtain, if not a quantitative score, at least a qualitative rating based on level of verbal reaction. The technical aspects of the problem here are not essentially different from those involved in any scale of individual physical performance.

4. *Method.* From the standpoint of teaching procedure the problem comprises six aspects.

(1) *Vocabulary.* In its pursuit of the oral objective the instruction will concentrate upon the development of ability in vocabulary on the aural cognitive level through oral reading, dictation exercises, short talks by the instructor in the foreign tongue, dramatizations, oral reports, and similar devices. Vocabulary work on the active cognitive level will be confined to the acquisition of a limited but well selected stock of words of high frequency, and of flexible utility in the communication of common life needs.

(2) *Constants and Variables.* The instruction will distinguish between constants and variables in conversation. Elements of speech which admit of restatement in the response in the same form in which they occur in the question will be taught only on the cognitive level. Variables which require transmutation in form or ending on the other hand, will receive concentrated oral practice through horizontal conjugation and similar devices, as indicated below.

(3) *Stimulus-response Cognates.* The instruction will recognize the stimulus-response nature of conversational activity, and fix the variable items of language in the form of correlated pairs to facilitate the transfer of classroom acquirements to the conversational situations of daily life.

(4) *Delimitation of the Response Field.*

To avoid the befuddlement at times occasioned in the student's mind by the simultaneous ascent in consciousness of too many alternatives from among which a discriminate selection of response can be made on the basis of a mere cognitive identification of stimulus words. To this end the novice will be made cognizant of the recapitulatory nature of the re-active conversation of the third person order, and his thought processes focalized upon the discrimination of variable and constant items in second person address.

(5) *Perspective.* The method and organization of the course will correlate conversational practice with the major aim of instruction. If the objective is reading, then the subjects of conversation will be drawn from the material of the text, and oral work will be capitalized as a means of testing individual comprehension. There need be little conflict between reading-for-comprehension as the *immediate goal* of instruction, and correlated conversational practice as the *major classroom activity*.

That "the ability to answer extemporaneous questions within the scope of personal information" is the most practical objective for a two-year program, becomes evident on close consideration. With respect to social need, it meets the most vital requirements, while from the standpoint of classroom practice, it is adequate to all essential purposes. Even in the relatively advanced courses where extemporaneous conversational work is attempted, oral activity is largely confined to the answering of questions posed by the instructor or a student serving in his stead. It is in the pursuit of this goal, moreover, that contemporary foreign language instruction has yielded its most satisfactory outcomes. The present recommendation attempts merely to delimit the objective in terms of time-tested experience, and to propose as a criterion of success a pragmatic standard based on empirical norms of achievement. Any attempt to establish a goal beyond the level of the best outcomes which many decades of modern language teaching have been able to produce would be flattering in its presumptions, but futile in its practicability as a teaching aim.

In orienting the classwork toward this goal, the problem arises: *How can the learning process be organized into a sequence of functional levels of gradually increasing*

difficulty? Inasmuch as conversation on the re-active level is governed by the nature of the questions and remarks soliciting response, the solution probably lies in controlling the difficulty of the verbal stimuli. On the basis of mode of reaction eight levels of difficulty may be distinguished:

1. *The preliminary or pre-conversational stage: unqualified affirmation or negation.*

The lowest level comprehends simple negative or affirmative replies to questions admitting of unqualified *yes* and *no* answers; for example: "Did the bell ring?" "No, sir." Inasmuch as conversation in the sense of a verbal exchange of ideas is awkward in such terms, this mode of reaction may be styled the pre-conversational stage. Work on this level should serve merely as a means of aural orientation during the first days of class recitation.

Experience in the use of *yes* and *no* questions has demonstrated their practicability as a means of tuning the student's ears to the language. Questions compounded from homonymical cognates such as "¿Es pianista Paderewski?" or "¿Es Chicago la capital de California?" can be understood and answered by all but a few novices whether they have seen or heard a word of the language before or not. Series of forty to fifty questions like the foregoing, arranged in order of increasing difficulty, have proved valuable as a means of "breaking the ice," and of overcoming pupil self-consciousness during the introductory stages. If there is any validity to the principle that impression should precede expression, then it would seem desirable that preliminary activity of this kind should precede practice in oral reading and pronunciation. These activities can be undertaken more satisfactorily after the students have been accustomed to the ground-tones of the language. Responses are then given with less prompting, with less hesitation, and with greater accuracy, owing to the aural background that has been established for discriminating speech sounds.

That such practice affords many opportunities for capitalizing student interest through the use of stimulating of humorous questions scarcely needs indication. That it provides a natural introduction to re-active speech is similarly evident. If conversational ability is to be promoted, practice must be directed toward this end from the start. To wait until the student has learned

rules of grammar or vocabulary is to wait too long. By that time the conversational process has already become so complicated by variable elements that the student loses confidence, and develops an attitude either of despair or of indifference respecting possibilities of learning to speak.

2. *The primary or "parrot" stage: transpositive or quasi-verbatim recapitulation.*

Since *yes* and *no* answers yield little satisfaction in the use of language, the instruction will proceed without delay to the second stage. Responses here are given in complete sentences, by recapitulating the words of the question in the declarative order. Instead of replying to the query: "¿Es pianista Paderewski?" with the brief affirmation: "Sí, señor," the students now respond: "Sí, señor, Paderewski es pianista." A limited amount of activity on this level can ordinarily be undertaken before the end of the first week, provided the questions are brief—not exceeding five words, and in the *third person*. When the stimulus subject is in the first or second person direct recapitulation is seldom possible owing to the necessity of transmuting verb endings and pronominal (or adjectival) elements.

When transition to this stage is undertaken, the students should be made cognizant of the fact, to the end that they may experience a feeling of progress, and of increased growth and power in oral speech.

As a means of impressing the students with the facility of the process, and of developing confidence in ability to react, attention should be drawn to the fact that "third person questions" require little more than a repetition of the stimulus words in the declarative order, with or without affirmative or negative modifiers, and that the chief problem is the focalization of attention upon the subject and verb of the query.

3. *The post-primary stage: complementary recapitulation.*

As soon as work in reading is begun, and the students have access to information in the textbook, the answering of questions requiring the addition of a complementary item in the response becomes feasible. Activity on this level may be described as "complementary recapitulation." Examples of questions demanding complementary addenda are: "¿Cuál es la capital de California?" and "¿Quién es un gran pianista?"

As in the case of the primary stage, the questions presuppose answers in complete sentences if maximum practice in oral speech is to be insured.

Since oral work is often based upon the questions of the reader, it is most important that the exercises in the text be appropriate. In the primary stages the questions must be brief—preferably not exceeding five words in length—and confined to third person subjects. In a recent class in oral Spanish the following suggestions to students on the asking and answering of textbook questions proved helpful:

1. The questions at the end of each lesson are intended for practice in *conversation*, not for oral or silent reading.

2. When called upon to recite, glance at the question in point, trying to grasp its meaning as a whole, and then looking up from the page, ask the question from memory of the person beside you. Regard the exercises merely as suggestions for conversational practice. If the questions are too long to restate verbatim, reduce them to shorter terms. Avoid asking a question until you feel that you can state it as one breath-group without faltering.

3. Before giving the response, observe closely the subject and verb of the sentence, and then restate these in the declarative order, adding whatever item of information is required to answer the query. If the subject is in the *third person*—i. e., other than "*you*," no change will ordinarily be required in the form of the verb, adjectives, or pronouns.

These suggestions were obviously intended for impromptu work with material familiar to the class. The writer's conviction is strong that students should be accustomed from the start to the extemporaneous setting governing conversation in actual life. In keeping with this belief, specific sets of questions were never assigned for preparation in advance. The emphasis was laid instead upon the acquisition of a thorough command of source material through the preparation of dramatizations, *précis*, briefs, or *résumés* of content for oral and written composition on testing days. Although experimental data on the validity of the procedure are not available, experience suggests that the extemporaneous approach is more interesting and stimulating than the recitation of set answers prepared in advance. That the procedure leads the students to visualize the questions as integrated meaningful wholes, and thus serves to improve reading habits by reducing the number of eye-fixations per line, should not be

overlooked, while its impetus toward an extension of the student's *diction-span*—i. e., the number of words which he can pronounce in fluent sequence as a breath-group between pauses, is patent.

4. *The elementary stage: deletory recapitulation.*

As soon as confidence has been developed in reactive conversation on the primary level, the class should proceed to the elementary stage. The students should be advised that verbatim recapitulation is quite foreign to speech in daily life—that it sounds stilted and awkward as a habitual mode of reply. They should be made aware of the manifold alternatives available for avoiding such parrot-like responses. A variation within the immediate ability of all is that of deletion. Instead of recapitulating the words of the question *in toto*, the response may omit an unemphatic item. Thus in Spanish it is usually permissible to delete the subject: *e. g.*,

¿Juega al tennis Juan?

—No, señor. No juega al tennis.

Other variations are qualificative deletion and predicate deletion, consisting respectively in the omission of either the predicate complement, or of the predicate as a whole:

Qualificative deletion: ¿No juega Juan al tennis?

—No, señor. Juan no juega.

Predicate deletion: ¿No juega Juan al tennis.

—No, señor. Juan no.

The fact that deletory recapitulation is relatively easy as an alternative mode of reply, and that at the same time it represents a higher level of response, owing to the discrimination necessary in selecting items for deletion, should be made clear to the students.

5. *The low intermediate stage: direct substitutional recapitulation.*

As soon as the subject, conjunctive, or disjunctive pronouns have been learned, the student is prepared to advance to the low intermediate stage. Instead of repeating the subject or object of the verb as stated, he now replaces it with a personal pronoun. On the basis of the frequency of errors made by students in the use of pronominal elements, the alternatives possible on this level may be arranged in ascending order of difficulty as follows:

Subject pronoun: ¿Puso Juan el libro en la mesa?

—S
Dis
mesa?
—S
Com
la me
—S
Respo
repla
(usu
define
tion.
6.
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Up
has a
the st
(you
sible
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first
Arran
the p
tion a
ject p
and p
pronc
verbs
7.
pound
By
stude
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are c
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—Sí, señor *él* puso el libro en la mesa.

Disjunctive pronoun: ¿Puso Juan el libro en *la mesa*?

—Sí, señor, Juan puso el libro en *ella*.

Conjunctive pronoun: ¿Puso Juan *el libro* en la mesa?

—Sí, señor, Juan *lo* puso en la mesa.

Responses of this type, involving only the replacement of a single grammatical element (usually of the pronominal order) may be defined as *direct substitutional recapitulation*.

6. *The high intermediate stage: transmutative recapitulation.*

Up to this point, conversational practice has assumed third person subjects. When the stimulus subject is in the second person (*you*), verbatim recapitulation is rarely possible in reply, for verbal and pronominal forms are not regularly the same in the first person (*I* or *we*) as in the second. Arranged in ascending order of difficulty, the personal variables requiring transmutation are in nearly all languages: the subject pronouns, the demonstrative adjectives and pronouns, the possessive adjectives and pronouns, the conjunctive pronouns, and verbs.

7. *The advanced stage: complex and compound recapitulation.*

By the middle of the third semester the student should have acquired sufficient facility in the independent use of the several forms of deletory, substitutional, and transmutative response to be able to capitalize two or more types of reaction in the same sentence. Since this mode of reply requires greater mental agility, and a more flexible command of grammatical variables, it may be well designated the *advanced stage*. On this level four principle reaction-patterns are distinguishable: (1) compound deletion, substitution, or transmutation, in which two or more grammatical elements are omitted, replaced, or transformed; (2) complex recapitulation, in which *two or more different modes of reaction* are employed; (3) complex-compound recapitulation, in which a compound use of one type of response is combined with a single or compound use of a different type; and (4) indirect substitutional recapitulation.

The last pattern implies ability to replace adverbial or adjectival expressions (usually phrases or clauses) with adverbs or adjectives, and *vice versa*, when the sense of the question permits. Thus in answer to

the query, "¿Puso Ud. el libro en la mesa?" the reply, "No, señor, no lo puse *allí*," is an example of indirect substitution (*allí*: en la mesa) in combination with subject deletion (omission of *yo*), direct pronominal substitutional (*lo*: el libro), and verb transmutation (*puso*: puso).

8. *The plenipotentiary stage: indirect substitution.*

While it is doubtful whether the two-year foreign language program can aim at a higher grade of conversational ability than the reactive cognitive level defined in the foregoing stage, the ultimate goal of instruction should be clearly established in the minds of the pupils. This goal may be designated the *plenipotentiary stage*. Its attainment presupposes facility in all forms of recapitulatory address, with the additional power to qualify or modify the response through the active cognitive use of complementary or supplementary restrictive or modificatory words, phrases, and clauses. Thus in answer to the question, "¿No juega Ud. al tennis?" the answer, "De vez en cuando, pero soy más aficionado al golf," may be considered a plenipotentiary form of reply.

Although this stage is beyond the attainment of most pupils within the two-year period, cognizance of its existence may lead the more precocious students to exercise their knowledge of the language on the highest level when occasion permits. In the main, however, conversational work will be directed toward the more feasible goal of developing *ability to answer extempore, in complex or compound recapitulatory replies, questions falling within the range of personal information*.

This definition of the conversational objective leads to a second aspect of the problem, namely, "*What readjustments in the present two-year foreign language program are necessary if such a degree of ability in conversation is to be attained?*" From the standpoint of method it would seem desirable to initiate the beginner to conversational practice of the third-person type, and to continue such activity until he has become oriented in the aural phases of the language sufficiently to proceed. Elementary practice of this kind will serve to develop the student's confidence by releasing him from befuddling considerations of agreement. Indeed, if conversation is restricted

to third person subjects, it should be possible to undertake oral work in any tense without a previous study of personal endings. The only essential prerequisite is that the vocabulary of the questions be familiar to the student, and that the general meaning of the questions be indicative of their temporal setting. Such a question as "¿Escribió Tomás Jefferson la Declaración de Independencia?" can be answered by any student to whom the vocabulary is familiar from preceding lessons, provided he has had sufficient practice in recapitulatory address. If for no other reason than to arouse the student's curiosity as to the fundamental principles governing tense formation, or to create in him a felt need for knowing the tense endings, it would seem desirable to introduce all tenses informally in the third person before the special study of any one tense is undertaken. If the instructor delays until all endings have been studied before attempting oral practice, the danger is imminent that the student's mind will be confused through the contiguity in consciousness of too many alternative forms of reply. Although hesitancy in response is often attributable to sheer inactivity of vocabulary, it is not infrequently a patent sign of vacillation in the face of too many alternatives. This observation leads to the first principle of method in the development of ability in re-active address—*viz.*, that the instruction should seek to delimit the field of re-action in speech to such a limited number of alternatives that an intelligent selection of response can be made on the basis of a mere recognitive identification of stimulus words.¹

In conversation of the first and second person order, in which the subject is *I*, *you*, or *we*, the problem is not essentially different, except that verbal, adjectival, and pronominal elements often require transmutation. From the standpoint of the conversational goal defined for the two-year course, it would seem desirable to concentrate instruction in functional grammar on those variables of speech which undergo

transformation in person. These, in practically all languages comprehend verbs, the nominative, conjunctive, disjunctive, possessive, and demonstrative pronouns, and the possessive and demonstrative adjectives. Since conversation may be psychologically regarded as a verbal stimulus response process, it would seem desirable to present and to practice these elements in the form of associated pairs, or *stimulus-response cognates*.

In two recent beginning classes in Spanish the pronominal and adjectival variables were introduced and practiced in horizontal conjugations of the question and answer type. The possessive adjectives and disjunctive pronouns, for example, were rehearsed in context with the verb *traer*:

¿Trajo Ud su libro consigo?

—Sí, señor, traje mi libro conmigo.

¿No trajeron Uds. sus libros consigo?

—No, señor, no trajimos nuestros libros con nosotros.

Concepts of agreement in gender and number were later developed by the repetition of similar conjugations using different verbs and objects. The obvious aim was to fix the possessives and demonstratives in the minds of the pupil as *correlated pairs*, to the end that the stimulus "esas" in context with "Ud." would normally evoke *estas* as the response, or *vice versa*.

To further define the conversational process, the students were introduced to the concept of variables and constants—the former comprehending those items of speech with different reciprocals in the first and second person, and the latter those which are immutable in so far as correlative response forms are concerned. The constants were taught only on the recognitive level through work in composition and reading, while active oral drill was accorded the variables. In learning verb forms, pronouns, and adjectives, the students were cautioned not only to rehearse these elements aloud, using horizontal question and answer type conjugations, but also to discriminate between the constant and variable factors, to the end that they might learn to recognize by their sounds those stimuli which permit verbatim recapitulation, and those which require transmutation.

Experience in this field has suggested a second principle of method for the development of ability in re-active address; *viz.*,

¹ Although few students would comprehend the temporal implication of such a query as "¿Había venido Juan?" if posed as a disconnected question, many would sense its meaning intuitively if it were asked in context as a sequential query in a natural conversational setting. A recognitive knowledge of vocabulary, and the realization on the part of the student that he need only repeat the verb as stated in the question, are the only indispensable prerequisites to re-active conversation of the third-person order in any tense.

that the instruction should reduce as many elements of subject-matter as possible to the level of constants for incidental recognitive acquisition, and concentrate intensive oral drill upon the variables of most frequent occurrence, associated as stimulus-response cognates.

When such reduction is undertaken the limited number of variables requiring intensive special drill becomes surprising. In Spanish the cognate endings for the first and second person singular of all regular verbs belong to the category of constants in all tenses except the present indicative, the preterite, the future, the perfect, and the future perfect, while the cognates for the first and second person plural can in most cases be derived by simply dropping the final *-n* of the second person plural, and substituting *-mos*. (See the accompanying chart).[†] In the case of irregular verbs, special practice is obviously indispensable. That a considerable degree of order can be established out of chaos, however, is evident in the fact that the personal endings of even the strictly irregular verbs, when correlated into stimulus-response cognates, reveal perceptible regularity. Thus the first person singular is usually obtained by adding *-go* or *-oy* in the present tense, and in the preterite, by transmuting the final *-o* of the second person to *-e*. The correct choice of alternative in recognitive address depends only upon a recognitive identification of the verb form as stated in the question. Similarly, the first personal plural, preterite, of all irregular verbs can be obtained by dropping the *-ieron* (*-yeron*) of the stimulus, and adding *-imos*. Categorical observations of this kind have little or no value as rules, but as incidental conclusions deduced by the pupils themselves under the instructor's guidance, they serve a very definite function in consciously reducing the field of trial and error re-action to a limited number of alternatives, from among which an intelligent choice of response is

possible on the basis of a recognitive identification of stimulus words.

Finally, the instructor should strive to afford such a degree of satisfaction in present achievement as will retain student interest, and serve as an incentive toward unceasing effort. The imminent danger in any program of instruction representing, as do the foreign languages, a continuous and quasi-unlimited field, is to regard the introductory levels merely as preparatory. Such a concept usually results in a gross neglect of the factor of motivation. To expect students who live mainly in the present—among whom a year represents a very long time—to apply themselves diligently for four semesters solely that they may some day read literary classics, is to postulate a psychology of human interest quite foreign to life. Although a complete command of language is difficult to acquire in two years, this need not imply that the work of the lower levels must constitute a mere preparation founded on faith, or the hope of future reward. Every form of human endeavor is to some extent preparatory in the sense that perfection is rarely attained, yet in all fields intermediate levels are distinguishable in the form of end-points of achievement, the realization of which yields satisfaction. A graduated sequence of such intermediate goals lies within the power of every course of study in foreign language to supply. The only safe extent to which any program of instruction in a curriculum for social intelligence can legitimately be considered preparatory is the degree to which, through the postulation of immediate rather than of deferred values, and the progressive realization of coveted outcomes, it yields a measure of pupil confidence and satisfaction in present achievement sufficient to arouse not only an appreciation of past progress and of future goals, but also *an active desire to continue*.

[†]Orthographic and radical changing verbs whose deviations are covered by definite rules are not included in this category. Indeed, the irregularities of the former are usually of importance only in *written* speech.

VERBAL STIMULUS-RESPONSE COGNATES FOR SPANISH: WHEN THE STIMULUS-SUBJECT IS IN THE SECOND PERSON—YOU: UD. OR UDS.

(Grouped According to Phonetic Homonymy)

Comparison:

Second Person Singular	Second Person Plural
Ud.—>yo	Uds.—>nosotros-as
You I	You we

1. PRESENT IND.

-A, -E—>O ¹	-AN—>-AMOS ²
Do you —?	-EN—>-EMOS, -IMOS

¹ For strictly irregular verbs the ending for the first person singular (I: Yo) is usually -go or -oy.

² In the case of radical-changing verbs it should be remembered that spelling changes are not retained in the first person plural (WE: Nosotros) of either the present or preterite indicative.

2. Present Subj.

verbatim	que -an—>que -amos
recapitulation	que -en—>que -emos

3. Perfect Subj.

verbatim	que hayan + pp.—>
recapitulation	que hayamos + pp.

4. PRETERITE IND.

-Ó—>-É ¹	-ARON—>-AMOS ²
Did you —? -IO	-IERON—>-IMOS
-(YÓ) —>-I	-(YERON)

¹ For strictly irregular verbs the ending for the first person singular (I: Yo) is usually unaccented -e.

² For strictly irregular verbs the ending for the first person plural (WE: nosotros) is usually -imos. It will be remembered that radical changes are not retained in the first person plural (WE: nosotros).

5. Imperfect

Subjunctive

verbatim

que -aron
—>que -áramos
que -asen
—>que -ásemos
que -ieran
—>que -iéramos
que -iesen
—>que -iésemos

6. Preterite

Perfect

Had you —?

hubo + pp.—>hube + pp.
hubieron + pp.—>
hubimos + pp.

7. Pluperfect

Subjunctive

verbatim

que hubieran + pp.
—>que hubiéramos + pp.
que hubiesen + pp.
—>que hubiésemos + pp.

8. IMPERFECT IND.

verbatim

Were you —?

Did you use to —?

-ABAN—>

-ABAMOS

-IAN—>

-IAMOS

9. Pluperfect

Indicative

verbatim

Had you —?

habían + pp.—>

habíamos + pp.

10. Conditional

Indicative

verbatim

Should you —?

-rían—>-ríamos

11. Conditional Perfect

Indicative

verbatim

Should you have —?

habrían + pp.—>

habríamos + pp.

12. PERFECT IND.

HA + PP.

HE + PP.

Have you —?

HAN + PP.

HEMOS + PP.

13. Future Ind.

-rá—>-ré

Shall you —?

-rán—>-remos

14. Future Perfect

habrá + pp.—>

habré + pp.

Shall you have —?

habrán + pp.—>

habremos + pp.

NOTE

1. The endings for the first person plural (we: nosotros) can usually be obtained by simply dropping the final -n of the verb as stated in the question, and adding -mos: Saben Uds.? No, señor, no sabemos. Only minor exceptions to the rule occur in the preterite, perfect, future, future perfect, and preterite perfect tenses. For this reason, the cognates for the latter tenses should receive special attention. To indicate still further the ease of making verbal transmutations for the first person plural, it may be added that the accent is on the same vowel in all tenses except the present indicative, present subjunctive, and perfect subjunctive.

2. Since the endings of the auxiliary verb, *haber*, closely resemble the simple tenses from which they are derived, it suffices for most purposes to know thoroughly the four tenses given above in capitals. The cognates above are grouped according to the main tense from which they are derived. Note the marked phonetic resemblances between the cognates of each group.

STIMULUS —————> RESPONSE

Applied to Vocabulary Learning

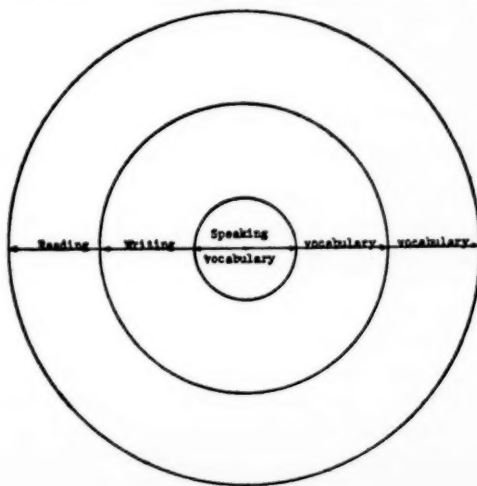
A. S. PATTERSON, *Syracuse University*

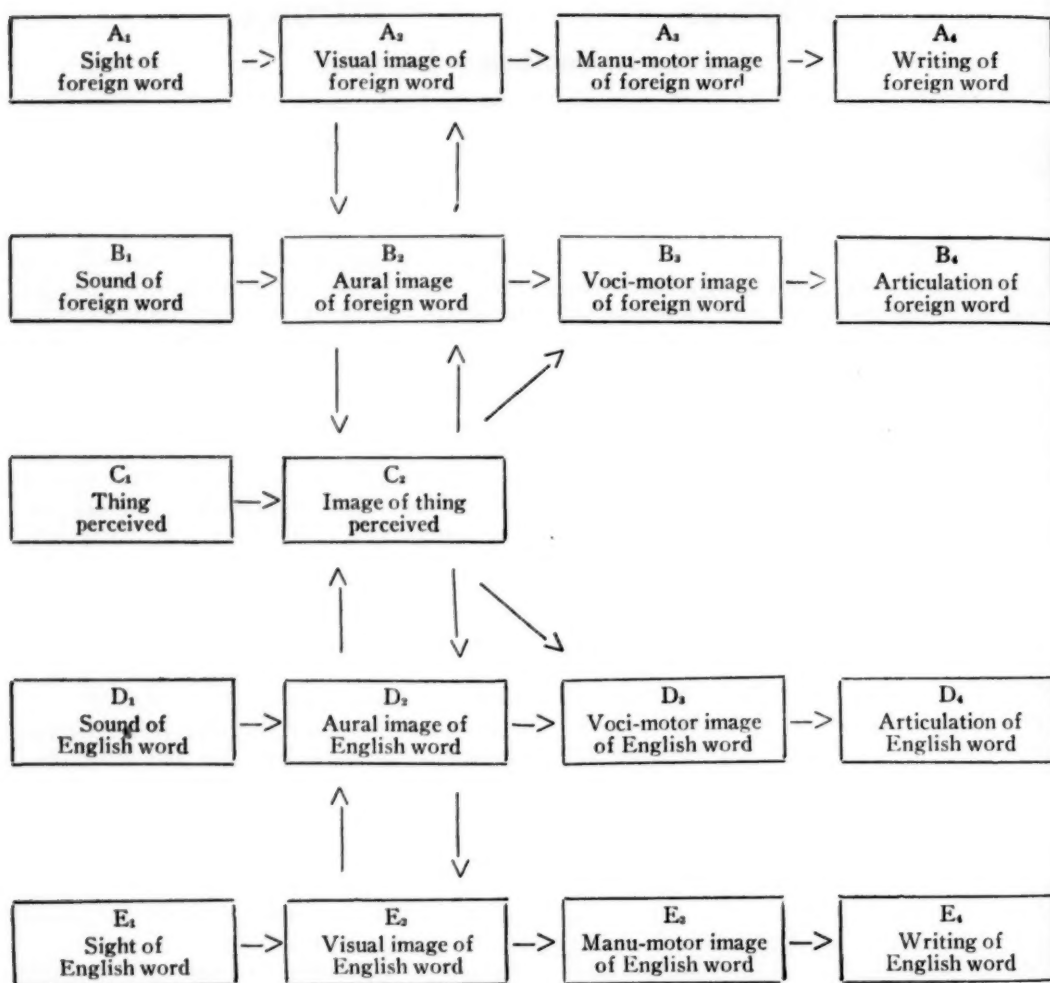
PSYCHOLOGY like all other sciences, classifies observable phenomena and makes conjectures as to events beyond our immediate ken. Our knowledge is always projected upon a screen, behind which is the unknowable. Psychology, in its investigations, makes use of both objective and subjective methods, gaining its data both from introspection and by experimentation. Both methods deal with stimulus and response; and, in fact, a large part of our mental life, including the learning and use of a language, seems to proceed along neural pathways in a mysterious wave-like impulse symbolized by $S \longrightarrow R$.

The acquisition of a foreign vocabulary, unit by unit, involves the principle of conditioned response, which is only a more specific application of the laws of association set forth by the older psychologists. Conditioned response occurs when two or more stimuli, each having its own inherent response occur simultaneously or in contiguity. Certain neural connections are formed between these responses so that a single stimulus may excite one or all of the other responses. Thus, applying the principle of conditioned response to the learning of vocabulary, the teacher presents an object to the class, writes the English and the corresponding foreign words on the blackboard and pronounces them. The pupil writes and pronounces the foreign word in imitation of the teacher. After repetition—an essential factor in the fixation of any stimulus-response—the responses to the object, the English word and the foreign word become “conditioned” to one another so that any one of the three stimuli will recall the other responses. Referring to the accompanying chart, any one of the stimuli A_1 , B_1 , C_1 , D_1 , and E_1 will recall the responses A_2 , B_2 , C_2 , D_2 , and E_2 . By writing and pronouncing the foreign word the mental reaction of the pupil will extend to A_3 , A_4 , and to B_3 , B_4 , forming additional neural bonds with C_2 , thus strengthening the association and facilitating the recall.

The extent of a pupil's vocabulary has a high coefficient of correlation with his ability to use the language. Words are the bricks of the masonry of speech. Every user of language has three vocabularies, one for reading, one for writing, and one for speaking. We may represent them by three concentric circles. The outermost circle embraces all the words that are recognized in reading and understood either directly or understood by inference from the context. We may symbolize their stimulus-response by A_1 , A_2 , B_2 , C_2 . This largest group of words is commonly called the passive vocabulary. This is not an accurately descriptive term, for all learning is an active process. It is also called the recognition vocabulary, but this term is also inaccurate, for more than recognition is involved. Recognition is simply reacting to a stimulus with a feeling of familiarity. For a word to function in reading, it is not enough to be conscious that the word has been met before. It must be welded to its meaning by stimulus-response in the manner indicated above.

The writing vocabulary, represented by the next smaller circle embraces a much smaller group of words which are not only understood in reading but are also at one's command in writing, which is a deliberate





form of expression permitting of slower stimulus-response than speaking. The neural reactions of this group may be symbolized by C_1 , C_2 , B_2 , A_2 , A_3 , A_4 .

The third smallest circle represents only those words which respond directly and spontaneously to the stimulus of an object or an idea in a way that may be symbolized by C_1 , C_2 , B_2 , B_3 , B_4 .

The second and third groups comprise the active vocabulary—that is to say, not only do the sight and sound of the foreign word recall the image of its meaning, but also this image, C_2 , acting as a stimulus, recalls the sound, sight, and motor images involved in its articulation and writing.

The concentric arrangement of the three circles indicates diagrammatically that all of the speaking vocabulary functions also for writing vocabulary functions also for reading. Conversely, it shows that some of the words of the reading vocabulary are not included in the writing vocabulary which in turn, contains words not included in the speaking vocabulary.

The growth of a pupil's language may be represented by enlarging the outer circle to indicate the accretion of new words met in reading, and, at the same time, by enlarging the two inner circles to indicate the transfer of words from the reading vocabulary to that of writing and speaking. This gradual transfer will result from appropri-

ate w
words
tabula
writin
of me
and o
with
are us

To
vocab
stimu
drille
functi
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ate written exercises and oral drill. The words in the outer area of the reading vocabulary are, as it were, in the penumbra of writing and reading, and that all of them are of memory. They are not thoroughly learned and often stimulate thought response only with the aid of the context in which they are used.

To acquire an active command of the vocabulary of a foreign language the stimulus-response association must be drilled in the direction in which it is to function in writing and speaking. A pupil may be able to recall the meaning and English equivalent of a foreign word which he cannot recall in response to an idea he wishes to express. For it is easier to link a foreign word with its meaning than to link the meaning with the foreign word. Moreover, the stimulus-response of *symbol* —> *idea* is always easier than that of *idea* —> *symbol*. The symbol has only one response, namely, the idea symbolized; whereas the idea is already linked with many responses, particularly with that of the corresponding word in the vernacular.

The best method of vocabulary building is through reading, supplemented by oral drill and written exercises, of which those of the completion variety are more practical than the translation of English into the foreign language; for the latter constantly solicit the pupil to make the wrong response. The best vocabulary test is that which tests the comprehension of reading through translation or questions on the factual contents of the passage read. If lists of words are used, those requiring single direct recall are better than those of multiple choice. The latter do not correspond psychologically to any situation met with in reading, writing or speaking. The choice of the correct word from among four others with false suggestions does not prove that the pupil could recall the meaning of

the word without seeing the correct equivalent; and the failure to recognize the correct word does not prove that the pupil would not have understood the word in its proper context.

The linking of words with their meaning by the principle of stimulus-response, is called semanticizing and is the basis of all vocabulary growth. The correlative process of linking words into articulated groups expressing an idea without conscious attention to each word is called catenizing. Catenation, in keeping with its etymology (from *catena*, meaning chain), links the vocal movements into an automatic series in which each successive motor response acts, through the kinesthetic sensations resulting from it, as a stimulus for the next movement. This is best illustrated by rote learning, which should receive more emphasis in our instruction.

The study of the grammatical structure of the foreign language is the foundation upon which we must build our semantic knowledge and catenate skill. Grammar in its objective aspect, is given slight attention in the modern instruction of the vernacular. Whether or not the neglect of English grammar is, in part, responsible for the slovenly style of the average high school graduate, it is evident to the modern language teacher that ignorance of formal grammar is a serious handicap in learning a foreign language.

Language instruction, therefore, may be viewed as a three-fold process involving semantics, catenation, and grammar. We may visualize this process as a triangle, not necessarily equilateral or even isosceles. Different aims will, of course, affect the length of its sides; but whatever be the relative emphasis put upon semantics and catenation, so necessary for reading and speaking, an adequate grammatical foundation must be the base of the triangle.

THE NEW LANGUAGE REQUIREMENTS AT WISCONSIN

Placement and Attainment Examinations

FREDERIC D. CHEYDLEUR, *University of Wisconsin*

WHEN the faculty and Regents of the University of Wisconsin adopted the new Fish curriculum in 1930, they thereby laid emphasis on two important requirements which form the backbone of recent educational development, namely, the use of placement and attainment examinations. As the nature and the functioning of the former have been explained at length by President Frank in the *Review of Reviews* for August, 1930, by the late Carl Russell Fish in *School and Society* for February 14th, 1931, and by the writer in the *Modern Language Journal* for January 1931, it may suffice to state here that Freshmen and Transfers from other colleges who intend to go on with a foreign language which is being offered as an entrance subject are required to take these examinations. For this purpose the American Council and the Columbia Research Bureau Tests in French, Spanish, and German, and specially prepared examinations in Latin and Italian have been employed in 1930, 1931, and 1932 respectively and students have been advanced, normally placed, or demoted in accordance with the results of these tests. The employment of these highly standardized tests as outside criteria, guarded by intelligence tests and the student's previous record, naturally emphasizes actual achievement and not the mere accumulation of units or credits in the subject. Furthermore, it is a stimulating incentive to both student and teacher for greater efficiency, permitting the two to start off at the beginning of the semester on a more scientific and sensible classification than that which formerly obtained. It should be said parenthetically that about six years of experimentation in the construction, administration, and study of the results of these tests preceded their actual adoption at Wisconsin.

As an illustration of the effect of the use of the placement tests in foreign languages it may be stated that approximately 1900 freshmen and transfers from other colleges took them at the beginning of the academic year in 1930, 1931, and 1932. We shall take the French group for these first two years as an example of how the plan works.

Of the 543 cases held stationary, that is, in accordance with their previous records, all but 7% passed the various class requirements in the subject at the end of the first semester, 81% of them earning A's, B's, and C's. Of the 166 cases advanced one or more semesters beyond their school or college credits all but 1% passed the requirements of these advanced courses, 95% of them securing A's, B's, and C's. Of the 8 cases retarded two failed and the others passed. The facts presented here are approximately true for the other foreign languages. While no claim of perfection is made for the system, the very fact that it has worked in 95% of the advanced cases is a convincing argument in favor of the predictive value of the placement tests. If financiers prior to 1929 could have predicted 95% of the successful stocks and bonds on the market there would probably not have been any world-wide depression nor any need for the Emergency Board and similar organizations.

Of the 572 students who took the placement tests in foreign languages at the beginning of the present year, less than 1% failed completely and only 6% were demoted a semester or more, while 76% were normally placed and over 17% were advanced one or more semesters. These results are about the same as those obtained in 1930 and in 1931, when the students were saved about 1600 credits in foreign language study and the university made a possible economy of over \$9000 in language instruction.

The attainment examinations, known as the intermediate knowledge and proficiency examinations, are to be differentiated from the tests which we have just been discussing. Students expecting to be graduated from Wisconsin with the A. B. degree in June, 1934, or thereafter, must meet the language requirements by passing either an intermediate reading knowledge test in two different languages or a proficiency examination in one language. The former requirement in foreign languages was met by the accumulation of 32 credits wholly earned in college or partly in school and

partly in college. While the successful passing of either of these two kinds of examinations are their educational and economic credits necessary for graduation, it does permit the student to take an elective subject in place of the required one and hence offers greater flexibility of program to the abler and more industrious type. It ought to be said in passing that the new Fish curriculum already referred to makes provision for attainment examinations in other subjects than foreign languages; for instance, in the natural sciences such as physics, chemistry, and biology, and also in mathematics, history, and English. However, the foreign languages have furnished thus far the basis for the policy of emphasis on achievement rather than on the accumulation of credits, not by virtue of any inherent superiority in this respect over their sister subjects but because of the findings of earlier research by those connected with the Modern Foreign Language Study and by other investigators which paved the way for some of the cardinal educational principles incorporated in Wisconsin's new curriculum.

A questionnaire dealing with the foreign language requirements for entrance and graduation was sent out in August, 1928, by Professor H. C. Berkowitz, secretary of our Language and Literature Conference, to about 115 representative institutions throughout the country. In reply to the question as to whether foreign language requirements were evaluated in terms of credits or attainment, it was learned that 29 state universities used the former system and 2 the latter; of the endowed colleges 46 employed the former and 13 the latter. In other words, 75 higher institutions were still basing their requirements on credits and 15 on attainment, the latter including some that exact only a reading knowledge test. The returns revealed, furthermore, that a good number were contemplating the adoption of an attainment objective. As to whether they required a comprehensive examination to determine satisfactory attainment, 16 replied in the affirmative and 61 in the negative, the affirmative including, through misinterpretation, the College Entrance Board Comprehensive Examination or else merely a reading knowledge test. In answer to the inquiry as to what they regarded as satisfactory attainment, out-

side of descriptive material referring to specific major courses or honor students, there were very few replies. It was quite obvious that most colleges had not yet reached the point of defining the term *achievement* as applied to languages. One important point, nevertheless, was brought out by Professor Berkowitz's Report, namely that the University of Wisconsin would have to take the initiative, if any changes were to be effected, and that it would receive moral support from many quarters.

After many deliberations of the representatives of the various departments concerned and of the Language and Literature Conference from the spring of 1928 to that of 1930 the following restatement of the foreign language requirement was finally formulated and incorporated in the new curriculum.

1. The foreign language requirement for the B. A. degree shall be met by proving (a) proficiency ("advanced knowledge") in a single language, or (b) intermediate knowledge ("reading knowledge") in two languages, ancient or modern.

2. *Proficiency* in a modern language shall be shown by demonstrating (a) adequate comprehension of representative passages from classic and modern authors, which may include matter taken from the student's major field, (b) the ability to understand and pronounce simple phrases in the spoken language, and (c) some knowledge of the history of literature and culture of the foreign people.

3. *Intermediate knowledge* of a modern language shall be shown by a test involving the ability to pronounce the modern language and to interpret, adequately, modern prose of average difficulty.

4. *Proficiency* in Greek or Latin shall be shown by demonstrating (a) the ability to read and translate representative passages from those parts of Xenophon, Homer, and Plato, or Livy and Horace, which are usually read in college, and (b) such knowledge of ancient life and literature as is needed to understand and interpret these authors.

5. *Intermediate knowledge* of Greek or Latin shall be shown by a test involving only the prose authors named above.

Time is lacking to describe more in detail these various types of examination. It may be said, however, that the French and

German intermediate forms are more or less of the new-type or objective kind, whereas the Spanish and Latin are more of the traditional or essay type. There have been six different administrations of these examinations since May, 1931, the plan being to give them in October, January, and May of each year. Last year of the 663 students who took the intermediate forms 447 were successful and 216 were not, the ratio of the former to the latter being two to one. A large proportion of the failures was due to students with less than four semesters of college work in the subject and to others with periods of discontinuation preceding the examination ranging from one semester to twelve years.

The most significant aspects of these examinations does not reduce the total number of students. A careful study of our data for last year reveals that 285 students saved about 325 semesters or nearly 1000 credits of study. Were this fully taken advantage of by the students, it would mean

a saving in instruction of nearly \$7000.00. Of course this economy is partly offset by those who continue the subject or fail. When this plan, however, is fully extended to the field of English, history, mathematics, biology, chemistry, and physics, as provided for in the new curriculum, there will be operating in this university a motivating pedagogical principle of primary importance joined with economy of time and operating expense of primary importance. This point cannot be overlooked or overemphasized as it may be made one of the greatest educational forces on the campus. In fact we believe that the Bureau of Guidance and Records of Wisconsin with its wide co-operative testing program and the foreign language departments with their use of placement and attainment examinations have shown real leadership in the history of education in this country, one that enhances the value of achievement by belittling time-serving and the accumulation of frozen assets in the intellectual world.

A SURVEY COURSE IN MODERN SPANISH LITERATURE FOR SECOND YEAR COLLEGE STUDENTS*

ESTHER J. CROOKS, *Goucher College, Baltimore, Maryland*

AN inhabitant of a Tennessee village, when questioned by a tourist regarding the speed law of the town replied: "We ain't got none. You fellahs can't git out of heah too soon fer us." Not emphasis upon the speed of reading, but upon the value of extensive reading as a means of introducing second year college students to the fundamental facts of modern Spanish literature is the purpose of the proposed plan.

The course outlined rests upon an experiment suggested by Professor W. A. Beardsley, of Goucher College, and carried out in that institution. Professor Beardsley's opinions on the subject of rapid reading were advanced in the annual meeting of the American Association of Teachers of Spanish, which met in Boston, in December, 1930, and his views were published in an article entitled: "A Book A Week," in *HISPANIA*, February, 1931. The following report deals

with the application of extensive reading to a definite end. The plan is intended for college students who are in their third and fourth semesters of study of the language. Unless the college draws students from sections where Spanish is extensively studied in high schools, the language has been begun as a rule, in college, and the student has been there at least one year. As his point of view is maturing, it is his right to be trained to read literary works of merit with ease, understanding and appreciation. As many students do not take more than the two years of required work the course in question is the only opportunity of giving them the broadening experience of entering into the mental, moral and aesthetic life of the nation whose language they have been studying.

In regard to method, the class reads approximately a short book per week, all the students reading the same book. It is usually preferable to have all the information acquired presented in class, for the reading thus tends to be prepared more thoroughly

* Address before the Modern Language Group of the National Education Association, Los Angeles, California, June 30, 1931.

than when reported upon in papers at scheduled intervals. In cases when there is outside reading, it is for the purpose of examining more than one phase of an author's production. While the main skill developed in this course is that of reading, the other skills are not neglected. During the explanation of the advance work to be done the student receives aural training and also practice in note-taking. The major part of the lesson period is taken up with having the student come before the class and speak connectedly and without hesitancy, in simple and approximately correct Spanish, on features included in the assignment. Better results from the oral reports have been obtained by suggesting topics to be prepared for discussion. The following questions on Act II of Benavente's *Intereses creados* will illustrate the type of subjects proposed for study before the class period.

1. La trama.
2. ¿Qué se propone el autor?
3. Las dificultades que sufre doña Sirena.
4. La fiesta en casa de doña Sirena.
5. ¿Qué procedimientos emplea Crispín para tratar de efectuar el matrimonio de su amo con una muchacha rica?
6. ¿Qué tipo representa doña Sirena? ¿Colombina?
7. Diga las peculiaridades de nuevo rico que se ven en Polichinela.
8. Explique características de Leandro; de Crispín.
9. ¿Qué papel juega Silvia, hija del padre rico?
10. Las ideas interesantes que expresa el autor en cuanto al dinero; en cuanto al amor.
11. Traduzca al inglés el poema al final del acto.
12. ¿Qué opina usted de la terminación del acto?
13. Mencione semejanzas entre este acto y comedias de Shakespeare.
14. Diga unos elementos cómicos.
15. Hable de elementos artísticos.

During the class period the instructor sits in the rear of the room and jots down the good points of the discussion as well as the errors. As the members of the class know that the teacher is recording features to be commended as well as corrected, and as they understand that they will be held accountable only for results which may be normally expected of pupils of their advancement through intelligent preparation during the time allotted for study outside of class, the member speaking before the instructor and the group is free from nervousness and can think more clearly and speak more easily

than might otherwise be the case. Besides oral discussions the students give written answers to questions or write in Spanish a brief summary of the assigned portion of the book. Upon beginning this course it was hoped that it might be done without any discussion of grammar but upon keeping charts of the errors made by each student in tests and examinations it has been found that the number of errors and of the repetitions of the same error, especially in the use of the subjunctive, was too great to warrant making the reading course entirely grammarless. For this reason the present and the past subjunctive in turn are reviewed in connection with two works, the plot of which is comparatively simple. Two other points that require constant vigilance are the use of prepositions and the failure to write accents. As the study of each author is finished a written test is given in order to ascertain whether the class has gained a clear idea of the content of the work studied and a correct impression of the author's general significance.

The study of the works according to *genres* aids in understanding that literary type and in comparing the works studied with others of its class. Because of the amount of ground to be covered in this survey it is not possible to present a writer in more than one literary aspect. A work illustrating his outstanding phase is chosen and the teacher speaks briefly of his other lines of achievement. In regard to Martínez Sierra, for instance, a dramatic work of his is read by the class and his novels are discussed in outline by the instructor. Because plays are the easiest kind of reading they are appropriate for the early part of the year, then the class takes up in order the short story, poetry, novel and essay. In surveys works are usually considered in chronological order but in this course it is sometimes advisable to reverse the order and start with contemporary texts because their content is more like the material the students have already studied in their first year and the class has read about them in newspapers and magazines. The texts must be carefully chosen in regard to vocabulary, for students can read much more rapidly and with more pleasure if it is not necessary to look up too many words. As far as possible, school editions are used because of the advantages of the introduction, the notes, and the vocabu-

lary which gives, or should give, the exact meaning of the word in each particular case.

In many colleges, I believe, the amount of work outlined in this course will be proper only for the advanced sections of the second year for, generally, the less adept sections need to go more slowly in order to have more drill upon grammar. The number of pages covered in a survey will be at least 1800 and often will run higher. As 1000 to 1500 pages are read in the first two years in some high school courses, it does not seem exorbitant to expect that accelerated sections in college might read books enough to get a bird's-eye view of the literature of one period. It has been found possible to cover in a year one play by each of seven playwrights, seven short stories, several representative poems by three poets, a short novel, or parts of a long novel, by ten novelists, and selections from two essayists. The major part of the time is devoted to the literature of Spain since 1850 but some Latin American short stories are read and there are studied several poems by Rubén Darío and one work by each of two novelists. This unequal division of attention is not due to the opinion that the literature of Spain is superior but rather to the lack of school editions of Spanish American works that are sufficiently easy for second year classes.

In carrying out this program the teacher is a most necessary factor. In order to facili-

tate rapid reading he should describe in advance the general traits of the author, his purpose in writing the works, and the parts played by the different characters, though not the plot in detail. This procedure does not detract from the charm of the book, but increases the student's interest in it and causes her to read it with more zest because of the teacher's cooperation.

The value of this type of course will not be denied, I believe. Students cannot be brought into contact with the best literature of a country without becoming intellectually more alert. The precision, wealth of words, delicacy and finished beauty of the artist's production increase the students' vocabulary and improve the structure of their sentences. The members of the group realize that such a study is in line with their other college subjects, and that they are gaining something that will serve them not only in this class but in other literature classes as well. By learning to admire the active mind and ready pen of one writer or another they read for enjoyment and may continue to do so after college days are over. When students get a glimpse of the lofty ideas and the aesthetic achievements of another nationality they in turn will be stimulated to think, will be strengthened in judgment and will be quickened in appreciation. Let us hasten the day when such a maturing process may come into the lives of all our second year students.

THE VALUE OF MODERN LANGUAGE STUDY

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IN the light of the increasing tendency on the part of boards of education, school administrators and counsellors to minimize the value of certain cultural subjects, and of modern languages in particular, this paper makes an effort to set forth honestly and fully the contribution of languages to the two objectives which are paramount in the mind and plans of such directors of secondary education.

In what closely resembles panic, they are advocating the need of utilitarian subjects; these being not only the mechanical crafts but what they term *social studies*. They seem to feel that the present crisis in world affairs must be met by eliminating what they

call purely cultural subjects since these, they claim, leave no permanent impress which will be of value in the making of citizenship and of career. Forgetting that "a well balanced mind is the best remedy against affliction," they advocate a curriculum to provide an unbalanced intellectual diet.

One way of arriving at their conclusions has been to question groups of business men as to what they have ever been able to make of modern languages. When the majority of the group say: "I studied a language for two years and have never had the slightest occasion to use it," the statistician considers the answer valid and states that only those who intend to go on to college

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should have training in the languages. Hence, since the subject can be taken up in the freshman year of college, they imply that it may be advisable to drop the study of languages from the secondary curriculum.

The fallacy of this argument is that neither the business man nor the statistician takes into account that the success of these same men is the result of a sound training, in a variety of subjects, which has served to develop a full intelligence. It is as accurate to condemn as wasteful the cultural subjects as it would be to say that, because the scaffolding has been so much waste time and lumber; that because the excavation for a building and its foundations are not visible from the street level, these should not be included in the specifications; that the frames of concrete work, since they must be removed and broken up, have been a useless expenditure in time and material; that a specific fertilizer, since it is not visible, is unnecessary for the enrichment of soil and the production of better foods.

The value of the secondary education does not lie in the ability to rattle answers to questionnaires, to recite algebraic formulae because they were once studied in a book, to reel off a long series of dates in history; but in the enrichment of the mind with material to be assimilated in the development of intelligence and skill. It prepares a fertile soil for the growth of sound thinking and versatile achievement. Are we to say that because we cannot hold a vitamin in our hand and examine it, pull it out of a dish like a plum from the famous pie, we should refuse to eat foods that are said to be rich in vitamin content?

Public school education is supposed to prepare the youth of the country for *citizenship* and for *career*.

Local:

Understanding of common problems which must be met in any community should be fostered.

There can be no understanding without *knowledge* and without *sympathy*.

Mere technical skill in any trade cannot produce intelligent citizens.

In a country like ours where there is so large an admixture of foreign races, implying blended psychologies and tempera-

ments, the intelligent citizen must understand these in order to establish good feeling and good government.

National:

National citizenship implies understanding of problems facing the nation.

These problems may be: political, diplomatic, commercial.

Goodwill is necessary in world relations.

Lack of mutual understanding is due to misunderstanding of race psychology.

The key to this race psychology is its language. Misrepresentation of statements and misinterpretation of events are due often to ignorance of language.

Illustration: During the recent uprising in Spain, led by General Sanjurjo, the American newspapers stated that the motive was the desire to overthrow the Republican government and to re-establish the monarchy. This was a complete misunderstanding of the term "*gobierno*" used in the Spanish papers. To the American, "government" (*gobierno*) means FORM of government; to the Latin, Spaniard, Italian, French, and to the Englishman, "*government*" means the PERSONNEL directing the "government,"—the ministerial council or cabinet. Sanjurjo's revolt was against the party in power in Spanish politics: against that Cortes or congress with its Prime Minister and his council, which had undertaken to govern the new Republic in an arbitrary fashion, not consonant with the text or implications of the new constitution. Sanjurjo had no intention of overthrowing the Republic, he wished only to see the Republic guided by less interested men, by men who would really serve the people they are suppose to represent. The Cortes availed itself of the American misinterpretation to cover its own shortcomings and to rid itself of the champion of the Spanish rights.

This misinterpretation hurt Spain as a people, and seriously affected the financial situation in the fluctuation of exchange. Goodwill cannot be built on a foundation of ignorance, for ignorance breeds distrust and ridicule. Ridicule fosters egotism and narrowness on the one hand, and resentment upon the other: hence international complications; hence recriminations; hence war.

The study of a foreign language tends:

1. To broaden horizons;
2. To awaken realization that there are two sides to a question, that the American view is not always the only one with justice on its side;
3. To inspire a sympathetic understanding, by comparison and contrast;
4. To give greater stability of reasoning power and equilibrium of judgment.

Reading knowledge of a language can be attained in the secondary course, to the extent of enabling the student to read with fair ease not only the literature of a country, but, for more eminently practical purposes, the newspapers and periodicals.

CITIZENSHIP, because

1. It awakens sympathy and understanding;
2. It arouses curiosity;
3. It explains misconceptions;
4. It develops better taste in reading, leading the reader on to an interest in world news, rather than to forming the habit of reading only scandals and sporting news;
5. It familiarizes him with names in art, music, literature and science outside of his own limited environment, and stimulates him to recognition of such features of his own community life;
6. It prevents smug self-satisfaction by acquainting him with the achievement and viewpoint of other nations;
7. It gives him greater ability in dealing with problems in his own community which are concerned with the American citizen of foreign origin;
8. It prepares him for a wholesome and right use of leisure—a most important consideration in view of the growing insistence on a seven-hour day and a five-day week;
9. It fits him to obtain more out of travel—and more and more youths of our seacoast states are filling the interval between high school and college or college and career with voyages on freighters and passenger ships, as a means of earning their way through college or of putting in enforced leisure time;
10. It stimulates to independent thought, and prevents to some degree a willingness to take opinions ready-made, thus encouraging ability to make decisions on the basis of self-obtained information.

Also, such reading-knowledge is of value for:

CAREER, because

1. In LAW the student must study international relations and international law.

With a reading knowledge of the language he can better interpret the psychology of nations other than his own and derive a sounder understanding and assimilation of the problems presented by these subjects.

2. In MEDICINE he cannot obtain the credential of the American Medical Association without some knowledge of a foreign language.

3. In SCIENCE (physics, chemistry, geology) many of his texts are in untranslated editions of books in French or in German.

Illustration: I am personally acquainted with a man of mature years working on a thesis in physics, who has been seriously delayed and handicapped by his ignorance of German, since one of his most important references is in that language, and who has had to take valuable time from research in order to learn enough German to read the book.

Physics is not classed in the so-called objectives of education as a cultural subject, but is definitely demanded of men preparing for the engineering profession, as is chemistry.

Chemistry, too, is a necessity in solving agricultural problems.

Biology is of recognized importance in the study of not only social and health problems, but also of agricultural problems.

Zoölogy is a necessary weapon against animal and insect pests, as is

Botany against plant pests, and therefore vital in agricultural development.

In these related sciences the research student is often required to go into foreign lands to make studies of animal and plant pests with a view to eliminating them at home. The analysis of soils for oil and mineral production often carries the engineer and the chemist into far countries.

4. In COMMERCE, especially FOREIGN COMMERCE, he must, would he be successful, be familiar with proper methods of approach, ability of adaptation to foreign customs, understanding of needs, understanding of methods of the foreign people. Even if he cannot SPEAK the language, a reading knowledge will give him a more complete understanding of the people with whom he

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is to deal, for, *even if he has not studied the language of that particular nation*, the study of ONE foreign language will have opened his eyes and his mind to the fact that there are two viewpoints, and that all minds do not reach their conclusions by the same processes of reasoning, that traditions must be met with sympathy, not ridicule, that courtesy is paramount in all dealings, and that time is not always money, but that often hours of apparently lost time are more remunerative in the end.

5. In JOURNALISM a student must interpret foreign news. If he is consistently inaccurate it is possible to arouse bad feeling among nations, and bad feeling may lead to war. An understanding of the language may, as I have shown, prevent serious misconceptions.

6. In ART the student may prepare himself for an eminently practical career, since commercial and fashion artists are only two phases of a profession which covers such possibilities of employment as interior decorating; architectural sculpture; designing for store-equipment and decoration; scene-painting; costume-designing.

Reading knowledge of a language will contribute forcibly to creation and invention in these lines as well as furnishing material for adaptation. The artist who is to use his profession in practical business lines must be constantly proving his ability to produce novelties, and a knowledge of the thought, the customs, the psychology of other nations than his own will contribute to his ability to satisfy the demand for "some new thing."

7. In ENGINEERING in its various phases the same arguments may be used as in science and in commerce. Particularly in construction contracts in foreign countries a knowledge of the psychology, the temperament, the thought-processes, the methods, the idiom, the traditions of the workman to be directed, will facilitate his work. Much time and money have been lost both in letting contracts and getting work done because of ignorance of these things, and costly delay has at times led to serious political consequences.

8. In DIPLOMACY, while the novice who is working his way into the profession is not always employed for his ability to read or speak a foreign language, his promotion is slower for lack of it.

9. In LIBRARY SCIENCE some language knowledge is a requirement, and is a necessity in libraries serving a cosmopolitan clientèle.

Goodwill among nations, founded upon mutual understanding, may be the preventive of war, but lacking it, in case of a declaration of war, a knowledge of the language of the enemy nation is invaluable. Illustrations of this point are too numerous to require mention, for the work of the Secret Service depends upon just this knowledge, and men and women with such knowledge are immediately impressed into service.

WHAT RESULTS ARE BEING ATTAINED ALONG THESE LINES BY THE TEACHERS OF FOREIGN LANGUAGES?

The answer is to be obtained from the students themselves.

In my own classes I find that the students read the papers more intelligently; the more-serious-minded, upon their own initiative, look for foreign magazines and if not as yet able to read the articles, study the pictures and work out the titles and legends of the pictures, and the headings of the articles. They ask questions showing that they have read carefully the matter of their text books, and discuss in class differences in points of view.

One of my students, in particular, finds herself a successful teacher in New Mexico, where her pupils are so little familiar with English, that the ballots in the recent election had to be printed in Spanish as well as in English in order to enable "American citizens" to vote.

Boys with only one or two years study, and that not always of the highest grade, tell me of their ability to travel in South American countries, to settle difficulties, to interpret for others.

Boys in San Francisco have found that they have brought business to the stores of their employers by their ability to speak a little Spanish or French, or to explain difficulties arising between customer and salesman.

The University of California, in its Commerce Department, considers Spanish of such importance that it requires an entrance examination known as subject B for those who in their junior year enter certain courses in that department. Pupils come to

me telling of the help their two years of junior college or their three years in high school have been to them in that examination.

The study of History, which has a very definite relation to legal matters such as land-grants, contracts, etc., especially in the Southwest, requires a reading knowledge of Spanish for the deciphering and interpretation of old documents. The public schools in even their very limited courses prepare a foundation for important work in this line.

Many of my students speak of the assistance they derive from their foreign language study in an understanding and appreciation of their studies in English and in General Literature.

Many speak of the immense value to them of the formal study of grammar in the foreign language as an aid in their composition courses in English. (See article in *HISPANIA*, March, 1931, p. 131; also May,

1932, p. 273.)

Insofar as possible I have avoided all defense of modern languages as a purely cultural or academic subject. I have purposely omitted Teaching as a profession, but have tried to show how the ultimate value of even such superficial instruction as that of our secondary courses must necessarily be, is abstractly that of good-citizenship, and concretely that of more keenly edged tools in the actual professional or terminal courses.

If we can only put over the idea that value is not necessarily estimable in dollars and cents, but that dollars and cents are dependent upon goodwill, understanding, sympathy, broadmindedness (since these are the essentials for international understanding, hence international peace, international trade, etc.), it will not be so difficult to show that the students of today will be better fitted to be the lawmakers, the ambassadors, the international business men of tomorrow.

THE DIRECT METHOD IN THE TEACHING OF GERMAN GRAMMAR

F. W. MEISNEST, *University of Washington*

A LITTLE more than a half century has passed since Wilhelm Vietor, at that time a young enthusiastic instructor in the University College at Liverpool, sent his memorable philippic—*Der Sprachunterricht muss umkehren* (1882)—into the complacent camp of the modern language masters of Europe. This little pamphlet of fifty-two pages was destined to sound the deathknell of the centuries-old grammar-translation method. It called for a complete reversal of method in the teaching of modern languages. Instead of approaching the language through the eye, speech, ear, he proposes: ear, speech, eye. Let us briefly review the fundamental theses of this startling pronunciamiento:

(1) Language is made up of sounds not of letters; hence emphasis must be laid on pronunciation; oral speech is the first step.

(2) Speech consists of connected sentences not of words; hence, instruction should be based on connected reading material, not on isolated sentences.

(3) The living language must be learned through imitation and repetition, just as the

child learns his mother tongue; hence away with formal grammar and translation. The facts of grammar must be taught inductively from the reading material. Translation is an art which does not concern the school.

These are the main features of the Direct Method at the present day. They have been corroborated, if not demonstrated, both theoretically and experimentally, in at least a dozen different countries by such scholars as W. Wundt, Henry Sweet, O. Jespersen, E. Meumann, Chr. Flagstad, Hermann Kappert, H. E. Palmer, Bruno Eggert, Paul Passy, W. A. Lay, Luise Schlüter, and scores of others.

When Professor Max Walter in 1897 visited the *Palmgrenska Samskolan*, a secondary school for boys and girls in Stockholm, he was astonished at the marvelous results achieved in the teaching of the modern languages. Not only did the pupils from 10 to 18 years of age become proficient in speaking, reading, and writing one foreign language but three — German, French, and English. The direct oral method had been in systematic use in this school

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for twenty years. All instruction, grammatical and otherwise, was given in the respective foreign language. After a stay of three weeks Professor Walter returned to Frankfurt a. M. not only fully convinced of the superiority of the direct oral method but also converted to the idea of teaching the grammar of the foreign language in the foreign tongue.¹ He forthwith introduced this method into his Reformrealgymnasium, which rapidly acquired an international reputation as the Frankfurt Musterschule and for a quarter of a century was the Mecca of modern language teachers sojourning in Europe.

All progressive modern language teachers today emphasize pronunciation and the spoken word; they believe in some form of direct approach to the language either through speaking or reading. As for myself I believe that E. C. Kittson is absolutely right when he says: "Learning to speak a language is always by far the shortest road to learning to read it and to write it."² Of interest in this connection is Professor E. Prokosch's recent confession:

Since 1909 I have grown considerably more optimistic in my hopes for the ultimate acceptance of the direct method in America. Reading is admittedly the chief aim of our teaching; but even a reading knowledge is acquired by *speaking* more efficiently than in any other way.³

In regard to the problem of teaching the grammar in the foreign language a diversity of opinion prevails. Often courses of study and syllabuses prescribe the use of the mother tongue in teaching the grammar. This is the case in Germany: "Für die grammatische Unterweisung ist grundsätzlich die deutsche Sprache zu verwenden."⁴ In spite of this strict regulation many teachers in Germany, especially in the upper classes, use the foreign language in teaching the grammar.

The *Memorandum on the Teaching of Modern Languages* (p. 75), published by the Association of Assistant Masters in Secondary Schools in England in 1929, recommends the Compromise Method for the great majority of schools, although it favors

making oral work the basis of teaching. Grammar may be taught either in English or in the foreign language. This position is criticized by a member of the Committee:

Instead of giving guidance in the effective use of the Direct Method, the Committee has, in effect, given the average teacher the justification, for which he has been looking, for the minimum use of the foreign language in his daily lessons.⁵

This leaves the teaching of modern languages in England in as chaotic state as it is in our own country at the present time.

In the application of the direct method France has gone further than any other country. The special circular of the Ministry of Education in 1901, when this method was officially introduced, provided for the exclusive use of the foreign tongue in the classroom at all times.

In the United States, I fear, most teachers of German use English either entirely or partially in teaching the grammar. This is bound to destroy the German atmosphere in the classroom, to put the auditory nerve centers out of tune, to interfere with the proper adjustment of the organs of speech in the pronunciation of the language, to encourage the constant intermingling of the two languages—a loose habit which is entirely inexcusable. An ingenious teacher once attempted to counteract this objectionable practice by placing the following doggerel in a conspicuous place on the blackboard:

Sprich Deutsch, wenn du ein Deutscher bist,
Sprich Englisch, wenn es nötig ist;
Doch Deutsch und Englisch zusammengebraut
Schmeckt wie *ice cream* und Sauerkraut.

My own conversion to the merits of the direct method in teaching the grammar as well as the reading of a modern language dates back to 1911, when I spent the most profitable day of my life visiting classes in German, French, and Spanish at the Washington State College in Pullman. I shall never forget the impressions which this visit made upon me. The foreign language was used exclusively in the classroom; a genuinely foreign language atmosphere pervaded every recitation. No translation of any kind was permitted. A well equipped phonetic laboratory was used extensively by the students to supplement the

¹ Max Walter, *Englisch nach dem Frankfurter Reformplan*, 1900, p. 130.

² *Theory and Practice of Language Teaching*, Oxford Press, 1918, p. 41. See also H. E. Palmer, *The Oral Method of Teaching Languages*, World Book Co., 1921, p. 15.

³ Preface to *Deutsche Sprachlehre*, Holt & Co., 1930.

⁴ *Richtlinien für einen Lehrplan der Deutschen Oberschule und der Aufbauschulen*, 1924, p. 89.

⁵ A. W. Pegrum, *Modern Language Teaching in England*, *Zeitschrift für französischen und englischen Unterricht*, Vol. 29, p. 389 (1930).

classroom drill in pronunciation. Beginners' texts did not have an English word in them, and the dictionaries were all in one language. The reading texts were without "introduction, notes, and vocabulary." If texts with vocabularies had to be used, these were carefully removed from all books and confiscated before the students were permitted to use them. I left the college with the conviction that the direct method, even in this pure and undefiled form, could be used successfully in American schools and was worthy of a serious trial.

For several years we tried to apply the direct method in the German department of the University of Washington using the prevailing texts. We experimented with several beginners' books containing the grammar in English. Our German staff consisted of eight full time instructors, seven of whom had their Ph.D. degrees and most of whom had spent a year or more at some German university. It was universally agreed that the English language should be used as little as possible or only as a last resort in the classroom. Although only a minimum of English was supposed to be permissible in the recitation, the language used by the instructor as well as the students was a hybrid form of German and English, neither the one nor the other. We did not have the foreign language atmosphere that I had observed at the State College. The conclusion was reached that it was not the fault of the teacher. It must be the textbook and the method pursued therein.

"One of the most wasteful things in the world today is the school textbook," says H. G. Wells.⁶ This view is confirmed by Michael West:

A textbook in an important subject occupies one hour a day for a year of a child's life. School textbooks are ordinarily produced in tens of thousands, so that a slip or obscurity which wastes five minutes of a child's time, wastes ten or twenty or thirty thousand times five minutes of the nation's time, just at the age of life when the nation is most impressionable, and its learning time is most valuable."⁷

Most modern language teachers are agreed that at least 50% of the time of the elementary course is ordinarily devoted to the teaching of the essentials of grammar. Some place it as high as 75%. Even if only 25% of the time were devoted to the gram-

mar and English used as the medium of instruction and German used exclusively during the remainder of the time it would still be impossible to maintain a German atmosphere and to lay the foundation for speaking as the shortest road to reading. This can be secured in no other way than by using German in the classroom practically exclusively—not after the first month or three months but from the very first day. The query: *Wie heisst das auf Englisch?* if used sparingly and the answer embodied in a complete German sentence, will not disturb the German atmosphere.

In looking about for a suitable beginners' text which would not only make it possible but also *easy* for the average teacher in high school or college to use the direct method in teaching German I decided it must fulfill five conditions:

(1) The general vocabulary must consist of the most frequently used words and idioms based upon the pupil's immediate surroundings.

(2) The new words and idioms must be properly proportioned, averaging not more than five or six per day.

(3) Every new word must recur a certain number of times (from five to ten) at certain intervals.

(4) The grammar must be reduced to a minimum, properly graded, and expressed in simple German corresponding to the advancement of the class.

(5) The plan of the text must lend itself to the *direct oral chorus method*.

It is evident that these requirements were based merely on experience and observation. In 1916 we had no frequency word and idiom lists. The voluminous publications of the Modern Foreign Language Study did not appear until a decade or more later. Michael West had not yet begun his memorable experiments in teaching Indian boys at Dacca University, India. G. F. Müller and A. Pilzecker⁸ at the University of Leipzig had not made their experiments on memory, informing us that on the average a new word must be repeated at certain intervals twelve times before it becomes the permanent possession of the pupil.

The first three of the above conditions are practically the same as those which Mr. West applied ten years later in the construc-

⁶ *Mankind in the Making*, 1914 ed., p. 322.

⁷ *Learning to Read a Foreign Language*, 1926, p. 18.

⁸ *Experimentelle Beiträge zur Lehre vom Gedächtnis*, Leipzig.

tion of a series of readers for teaching Bengali boys English. I was then convinced, as I am now, that the prevailing elementary modern language texts must undergo a radical change or be entirely remade to conform to the above requirements. Professor B. Q. Morgan has lately come to the same conclusion:

If Mr. West is right in his main contentions [*Language in Education*, 1929], and I am convinced that he is, then the principle on which our elementary textbooks in the foreign languages are constructed is basically wrong, and eventually they will all have to be scrapped."⁹

The main objections to the teaching of the grammar in the foreign language are well stated by Crawford and Leitzell:

(1) The vocabulary required to discuss technical points of grammar is a rather specialized one, and one which seldom functions outside of the classroom; hence, it is of little permanent worth to the student.

(2) The time and effort required to master the special vocabulary required for grammar discussion is so great that it detracts seriously from the success in mastering the other phases of the language, such as the practical vocabulary of everyday conversation.

(3) The explanations of grammatical principles are not as certain to be understood by all students if they are given in the foreign language as if they are given in the English, hence, the entire value of the discussion may be missed by those students who are most in need of help."¹⁰

According to these statements the main difficulty to be overcome is the mastery of an impracticable vocabulary. The uniform grammatical terminology recently proposed by the Ministry of the Interior in Germany for the secondary schools consists of 678 words. Is such a large vocabulary necessary for our purposes? Can we not learn a lesson from another English scholar? Mr. C. K. Ogden, editor of the London quarterly *PSYCHE*,¹¹ has recently devised a basic English vocabulary of 850 words with which he is able to reproduce any non-technical article or book in the English language without losing any part of the content. If Mr. Ogden can reproduce the Kellogg Peace Pact, or any essay of Bacon, or any novel of Scott, with not more than 850 words, surely the few essential facts of German grammar necessary for elementary instruction can be expressed with less than 678 words.

In 1914 the German Department of the University of Washington and the German teachers of the state in conference assembled adopted a uniform German grammatical nomenclature consisting of 129 words,¹² mostly of Latinized origin. These include the words necessary for teaching the pronunciation and spelling in German. Of these 68 can be inferred readily from their English equivalents, as *Verb*, *Vokal*, *Nominativ*, *Deklination*, etc. Of the remaining 61 words, 42 are contained in Purin's *Standard German Vocabulary of 2000 Words and Idioms*, as *Aufgabe*, *Aufsatz*, *Befehl*, *Beispiel*, etc., and hence are of general importance and would be taught anyway in some other connection. This leaves but 19 new words to be taught for the sake of teaching the grammar in German. These could be memorized by any student in less than twenty minutes, if there were no better way of teaching them. Certainly an insignificant expenditure of time and effort, considering the results to be achieved thereby!

The objection that students may not understand or will misunderstand the explanations, if given in German, will not be a serious one if the grammatical facts are properly graded and systematized in the textbook, and if the teacher is careful to keep his language on the level—or slightly above the level—of the class. He cannot talk the first day as he will a month later. His language must be progressive, growing in complexity as the class advances. Here is where an inexperienced college graduate with only a classroom command of the language will often secure results which would put many a university professor to shame.

Nine-tenths of the time devoted to grammar is or should be spent in oral practice and drill, and this to a large extent in chorus with a liberal use of the rapid fire question-and-answer method. Thus, and thus only, can the learning of grammatical facts be moved from the knowledge stage—where it is useless—to the habit-formation stage—where it will function and become of practical value. The few rules and definitions—if teachers still must have them—can be stated in simple graded language adapted to the advancement of the class. All this forms reading material of the best kind, since it contains knowledge

⁹ MODERN LANGUAGE JOURNAL, Vol. 14, p. 473.

¹⁰ *Learning a New Language*, 1930, p. 204.

¹¹ See July number, 1929.

¹² Now embodied in the author's *Elementary German*, Macmillan, 1927.

that is needed at the time and must be known. Why not give students an opportunity to use the language they are studying as a tool to secure their grammatical facts instead of waiting for other departments to give them practice in applying their reading knowledge?

During the past five years German grammar has been taught in the German language in all of the elementary classes in the University of Washington, in all of the Seattle high schools, and in about three-fourths of the high schools teaching German in the state (about forty). I have yet to find a single teacher who would be willing to return to the former practice of teaching the grammar in English. It was my pleasure recently to visit a German class in Roosevelt High School in Seattle. The lesson for the day was on the subjunctive—*Der Konjunktiv der Bedingung*. A verbatim report of the recitation would

be intensely interesting and instructive to any teacher. The entire recitation was conducted in German; the atmosphere was 100% German. When the lesson was over I said to myself: those pupils *know* and *can use* the subjunctive.

Robert Johnson is a Seattle boy, now a Rhodes scholar at Oxford. Before he left the university he took German during the spring quarter. In order to complete the beginners' book he and fifteen others formed a private class, meeting two evenings a week for seven weeks after the university year had closed. During this time he (and several others in the class) read and understood sixteen books, beginning with *Märchen und Erzählungen* and ending with *Immensee*. When Professor Einstein was a guest at Oxford recently, Robert Johnson was selected by his college to act as his interpreter. It is only fair to add that Robert had spent one vacation (four weeks) in Germany.

L'IDIOMA GENTILE

A Plea for Language

RUDOLPH ALTROCCHI, *University of California*

WE who teach literature find that we sometimes develop certain antipathies. If I may make the matter personal (and how could I avoid it?) I find myself, in my teaching of Italian literature, cordially disliking three modern authors, although this feeling does not prevent my seeing certain worthy aspects in their work and pointing them out to my students. My three antipathies are: Olindo Guerrini (Lorenzo Stecchetti), Gabriele D'Annunzio and Edmondo De Amicis.

I believe there is some justification for these dislikes. Olindo Guerrini has been, I am convinced, much overrated as a poet. He had great ease, to be sure; indeed I should call him the most facile of modern Italian poets. But does facility alone make for poetry? He is clever, but would you ever apply the adjective clever to a great artist? I find in his work much smooth verse and the much-heralded realism, but hardly any real poetry.

As to D'Annunzio, valiantly though I try to dissociate the man from the artist, I can never entirely forget that behind the book

is the world's greatest cad. Nor does D'Annunzio permit me to forget this fact, because, through all his plots and characters, he is everlastingly portraying himself. And although there is, in his several volumes of verse, some remarkably beautiful poetry, there is also much tinsel, too much affectation, filth. Read, for example, his volume entitled *Maia* and see for yourself, if you have the courage to struggle through those 8400 lines, how little poetry they contain. As to his novels, I think it was G. A. Borgese who said, when reviewing *Forse che sí, forse che no*, that he was one of the only three men to have waded through its 532 pages, the other two being the author and the poor printer! As to D'Annunzio's plays, with a couple of exceptions, how much "blood and lust" we have to endure, how much verbosity, how much superman absurdity!

Edmondo De Amicis was extraordinarily popular in his time, the best seller in Italy, but when he died, he died doubly: in the flesh and as an author. He was at once relegated to the shelves of second or third

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class literature, as merely a glorified super-journalist, a minute observer and describer, with no power in plot structure and no permanent message.

Of the three, the one who is still alive must unquestionably be placed much higher than the others, and at times very high.

Because I do not like these writers, I read and re-read them, to endeavor to counteract my prejudices, if they are prejudices, to be sure to give as fair an evaluation of them as possible to my students. I re-read them also because one's opinions change with time, so that the basis of our criticism must be occasionally renewed, and because, in all authors and periods, one must, in order to get a fair perspective, study the great and the small, just as, to appraise fully a landscape, one must take in not merely the sea and the mountain, but the little hill and the pool.

I read and re-read these authors. I have been doing so recently. In this last re-reading I have been unsuccessful, so far as rectifying my dislikes is concerned, at least in two out of three cases.

Of Olindo Guerrini I chose the *Rime di Argia Sbolenti*. No, I cannot recommend it. The best thing in it is the first line of the Preface: "Ecco un libro sbagliato." That makes it unanimous! Realism? No, mere vulgarity. Poetry? No, mere versification. Humor, then? Too trivial to count. No, I am sorry, but the best I can do, after re-reading this volume, is not to place friend Guerrini even lower than before.

Of D'Annunzio I re-read the *Crociata degli Innocenti* (1920), and I revived my doubts about his literary sanity. How could he write such a monstrosity? How could he permit it to be published? One must, as I said before, look at the pool as well as the sea, but here one can only view a puddle; there is no hill, just a garbage dump.

Of course I was unfortunate in my choice. I ought to have gone back to the *Alcione* or the *Francesca da Rimini* for "Gabriel the Archangel," and for Guerrini to his *Postuma*. I shall do so next time.

With De Amicis I was more fortunate. Indeed the purpose of this little essay of mine is to recommend to all teachers of Italian, or even of some other language, a very careful perusal of his *L'Idioma gentile* (1905). The older teachers may have read

it years ago; if they are still teaching language courses it will be very useful for them to read it again. Many of the younger teachers may never have read it, in which case they should read it at once. Why? Let me explain.

In the last thirty years we have emphasized, in our universities, scholarship, which is quite right. I stand most firmly in favor not only of solid, broad, but also productive scholarship. In our secondary schools "education" has been emphasized, meaning methodology, which many of us consider mostly futile. We have not neglected linguistic studies, from the technical point of view; all our Ph.D.'s are required to take courses in philology; our secondary school teachers know their grammar. What we have neglected is language. There are university professors who are very erudite, but who cannot speak, much less write, correctly, the language they are teaching. They are scholars, but not linguists. Some of them know extremely well the language they are teaching, but do not thoroughly know English. If they have, for instance, lived in this country for twenty or thirty years and still speak English poorly, they are not linguists. And their pupils must be aware of it.

To those who teach Italian and who, in their scholarly devotion to the truth, are aware of their deficiencies in familiarity with the language and literature they are teaching, I would say: Read *L'Idioma gentile* by De Amicis. Read it even if you can do more and better, that is spend a year in Florence to perfect your Italian. Read it even if you are Italian born, even if your native language is Tuscan. You will enjoy the book and greatly profit by it.

L'Idioma gentile is a discussion of language and style. You may, to a certain extent, discount De Amicis's patriotic advice to the young; you may say that, since we teachers are not primarily young writers, the purpose of the book is beyond the point. In the latter contention you would be wrong. First of all, if we are productive scholars, we must also be writers. Even though we write our articles in English, questions of style transcend any one language and hence concern us. And do we not teach composition? In which case is it not our duty to know not merely grammar and syntax, but to have clear and definite notions about

words and style? Finally, since we also teach literature, and are continually called upon to appraise authors and books, is it not obvious that we could not do so adequately without a knowledge of what it is that goes to make beauty, vigor, significance of style?

All this may seem obvious to many, as it does to me, but unfortunately it does not to all. We are all aware that the more we learn the more we find to learn. This is the penalty and the stimulus of learning. But some are inclined to place all the burden of new learning on the literary, or philological, or research part of their work, to the dire neglect of language, just plain language. To all my colleagues I would recommend eagerly *L'Idioma gentile*, for I found it most useful.

First of all it is a very entertaining book. Discussions of style are alternated with lively sketches, often humorous; the didactic is sugar-coated with the narrative. And the didactic is extremely sound. We feel behind it a mature, very experienced, very broad-minded writer, never a pedant, never a mere purist, never chauvinistic and petty. The book is not written as if the author had a chip on his shoulder; he is benevolent, lenient and humble. His own style is ever so rich and vivacious, simple yet forceful. Much of what he says applies to all writing in all languages; much applies specifically to Italian. It concerns us all deeply. I would not hesitate to say that this book is essential to teachers of Italian. I hope that teachers of English, French, Spanish or German may find a similarly useful text. In English we have Professor Kittredge's *Words and Their Ways in English Speech* (1902), which treats of words more fully, but not of style. It might be compared with Federigo Garlanda's *La filosofia delle parole* (3d ed. 1900), although Garlanda is, as a scholar, a mere amateur as compared with Kittredge. Both these books and others I would recommend, but first of all, to a teacher of Italian, the book of De Amicis.

After you have read it you will be even more convinced than before of the slovenliness of many writers. Perhaps it is just as well that poor De Amicis died before linguistic slovenliness became even more rampant. You may find it, however, before and during his time. Let me give a few, very few examples.

I have consistently refused to read Goldoni in Elementary classes, although I am an enthusiastic admirer of Goldoni as a dramatist. Why? Simply because his style is often wretchedly bad,—full of improper expressions, barbarisms, Gallicisms, etc., which were, to be sure, current in his time, but are improper at all times. Goldoni should be carefully read and studied for his remarkable dramatic technique, but not placed before beginners who might imitate his Italian.

Tommaso Grossi's *Marco Visconti* suffers similarly. Emilio De Marchi is perhaps the worst stylistic sinner in modern Italian literature. Read his *Demetrio Pianelli*. You may think it a superb novel, but written in too frequently wretched Italian. You will find awkward mistakes even in such fine writers as Fogazzaro, Giacosa, Bracco, Pirandello, etc.

Of course it must be said, in all fairness, that the Italian language, being very much alive, is ever changing; that grammatical rules, which now seem established, are fairly modern and not consistently observed in all parts of Italy. I am not preaching from a purist's pulpit. Read *L'Idioma gentile* and see how reasonable De Amicis's point of view is about purists.

There is one more point that I should like to bring up. Some scholar might say: "I write only scholarly articles, what has style to do with them?" I know for a fact that certain of our erudite colleagues hold this point of view. I remember that one of them, a good friend of mine whose philological knowledge I benevolently envy, once gave me a reprint of one of his articles and apologized because, as he said, he had tried to write it in fine English! Why apologize? It is a lamentable fact that some of our scholarly articles appearing in learned periodicals are full of splendid scientific research, but are written in more or less unreadable English. There is no excuse, in my estimation, for such a fault. Clarity of exposition, even if the material be quite technical, demands attention to style. There is no reason on earth why a scholarly article should not be smoothly, even elegantly written. Of course such an article is not the place for florid style, but florid style is objectionable everywhere. The fact remains that if a teacher of language shows, in his writing, that he cannot manipulate language,

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he thereby shows that he is hardly a linguist, in the broader sense, and places his readers in a position to doubt his critical and linguistic equipment. Perhaps that scholar would have done better in algebraic geometry, where letters are not combined to make words! Although none of us can be Walter Paters or Arthur Symonses, we can and should, as teachers of a foreign language, be familiar with the nuances of words, the proper, succinct formation of sentences and know how to make our writing conveyed, but useful as an example of correct, proper, lively style.

That writing and scholarship may well go together, each to the enrichment of the other, is proved by many examples. Tommasèo and Mistral were both poets and scholars, indeed they were superb lexi-

cographers. Such scholars as Arturo Graf, Isidoro del Lungo, Guido Mazzoni, not to mention Carducci and Pascoli, can do both erudite work and excellent writing. In America the same may be said of several, such as Santayana, J. S. Fletcher, John L. Lowes, Grandgent, etc.

To all teachers of romance languages I would recommend the reading or re-reading of *L'Idioma gentile* by Edmondo de Amicis, a book that they should also recommend to students. If De Amicis had written nothing else, he would have earned with this book the hearty gratitude of all who believe that language is a medium of beauty and that one cannot fully appreciate it without studying carefully and continuously the proper, varied force of words and their proper sequence in clarity and eloquence of style.

SE COMPRENDRE

Lettre Ouverte Aux Professeurs de Langues Etrangères

ALBERT GUERARD, *Stanford University*

Le premier devoir de tout professeur de Français, qu'il soit Américain pur sang ou d'origine française, c'est de comprendre et de faire comprendre la France.

Entendons nous bien: il ne s'agit pas de propagande. La propagande n'a pas tous les vices que nous lui attribuons: après tout, pouvez vous établir une distinction bien nette entre réclame, propagande, éducation, mission? Dans les quatre cas, il s'agit de faire connaître des avantages ceux d'un produit, ceux d'une cause, ceux d'une science, ceux d'une religion. Il y a de la bonne propagande, comme il y a de la réclame légitime; comme d'autre part, il peut y avoir une éducation nocive et des missions mauvaises. Je regrette que les Français, quoi qu'on en ait dit, fassent si peu de propagande; car ils ont, pour parler la langue de Bruce Barton, d'excellentes idées à nous "vendre." Mais, bonne ou détestable, la propagande n'est pas notre affaire. Du reste, la politique française est un tel kaléidoscope qu'il ne doit pas être aisé de s'en faire le porte-parole. Les représentants officiels de la France eux-mêmes ne s'y risquent pas.

J'ai dit: comprendre et faire comprendre,

non pas aimer et faire aimer. Sans doute je voudrais que tous les peuples s'aiment (non, M. Abel Hermant, vous ne me ferez pas dire: *s'aimassent*). Le plus beau titre de l'Amérique, c'est "le pays où meurt la haine." Mais je voudrais aussi éviter tout soupçon de sentiment. "La Fayette, nous voici!" est d'un effet si facile qu'il en est devenu vaudevillesque. Que La Fayette repose en paix, et avec lui les seize cent mille morts pour la cause commune.

Il est certain qu'on ne comprend jamais ceux qu'on n'aime pas: ce n'est pas Eros qui devrait être représenté avec un bandeau sur les yeux. Je demandais un jour à un collègue, Bulgare de naissance: "Les langues bulgare et serbe se ressemblent-elles assez pour que chacune soit intelligible à ceux qui parlent l'autre?" Il m'a répondu: "Oui, Bulgares et Serbes pourraient se comprendre, s'ils le voulaient; mais ils ne le veulent pas." Il n'est point de pire obstacle à l'intelligence mutuelle que la haine et le mépris. Or, à San Francisco comme à Los Angeles, les journalistes les plus éminents montrent pour la France une hostilité qui est tout simplement de l'aveuglement. Il faut éteindre la haine: mais pour cela, c'est

l'intelligence qu'il convient d'éclairer; le cœur suivra.

Vous me direz que votre travail est plus terre-à-terre. Il consiste à enseigner avant tout *la langue*. Mais la langue n'est jamais une simple série de notations algébriques: la langue est l'expression d'une civilisation nationale. Qu'est ce que *le Roi*? *The King*, bien entendu. Mais un roi, ce peut être le vicaire de Dieu sur la terre, le père de la grande famille nationale, un despote, le chef héréditaire et neutre d'une lourde machine administrative, un Vice-Président perpétuel, une figure de proue dédorée, un personnage d'opéra-bouffe. Si vous comprenez mal ce mot, vous accuserez de servilité et de flagornerie les grands classiques français: des hommes sensés, fermes et gines autant que les meilleurs de nos contemporains. Il ne suffit pas de savoir 'ce que le mot veut dire'; mais aussi ce qu'il voulait dire, à telle époque, dans telles conditions de la société. Pour entendre le mot *bourgeois*, ce n'est pas un dictionnaire de poche qu'il faut ouvrir, c'est toute l'histoire de France qu'il faut étudier. *Il est nécessaire de connaître la France pour comprendre le Français*.

Cette connaissance que nous autres professeurs avons dû acquérir, plaçons-la au service de nos compatriotes, qui devraient savoir, qui voudraient savoir, et qui ne savent pas. Les ambassadeurs, les attachés militaires, les consuls, présentent leurs rapports sur les pays où ils sont accrédités. Nous sommes tous, dans une mesure modeste, les ambassadeurs d'une civilisation, les consuls d'un commerce spirituel, les agents de liaison entre deux cultures; nous sommes cela, et non pas de simples phonographes animés ou des lexiques bipèdes.

Dans le cas spécial de la France, une simple connaissance du vocabulaire pourrait éviter de graves malentendus. C'est à nous de savoir, par exemple, et de faire savoir, que *Revanche* ne veut pas dire *Revenge*. Il y a dans l'idée de vengeance quelque chose de vindicatif, c'est à dire de cruel et de mesquin. La revanche, c'est "the return match," l'occasion de prouver qu'une première défaite n'était pas décisive; c'est un nouvel appel à la justice; c'est le désir de reprendre son dû. Quand Dreyfus fut réhabilité, décoré, promu, ce fut pour lui la plus belle des *revanches*: elle n'a pas été entachée de la moindre trace de *vengeance*:

aucun de ses persécuteurs n'a été inquiété. On comprendrait mieux la Révolution Française si l'on ne traduisait pas *Comité de Salut Public* par *Committee on Public Safety*. L'expression anglaise est bien trop faible, et rendrait mieux *Sûreté Générale* que *Salut Public*. *Salut est salvation*: il implique que la patrie était en danger de mort, et qu'elle devait être *sauvée*, coûte que coûte. A cette grande leur sinistre, les actes des Terroristes ne sembleront plus autant les convulsions de forcenés.

Il serait bon de savoir que *The League of Nations* est pour les Français la *Société des Nations*. Une Ligue est un instrument de lutte; l'idéal d'une Société est l'organisation d'une paix durable. Cette fausse traduction crée en Amérique un préjugé qui semble invincible.

C'est à nous aussi qu'il appartient non de défendre, mais tout simplement d'expliquer le mot français *Sécurité*. Il nous semble monstrueux que la France place la sécurité bien au dessus du désarmement. Nous croyons, ou bien qu'elle n'est pas sincère, ou bien qu'elle est la proie de terreurs hystériques. La sécurité est la chose la plus simple du monde. Nul état n'est civilisé à moins que les citoyens paisibles n'y jouissent de la sécurité; il n'y a d'autre choix que la sécurité ou l'anarchie. Le monde ne sera civilisé qu'au jour où les nations paisibles et respectueuses de la loi, y posséderont des garanties raisonnables de sécurité. Nous rejetons le mot, en Amérique, parce que nous possédons la chose. Au lieu d'une Allemagne hitlérienne, nous avons pour voisin le Canada; au lieu d'une Italie mussolinienne, nous avons le Mexique. Notre marine ne le cède à aucune autre; et nos rivaux maritimes sont à 2000 lieues de nos côtes. La France ne demande pas mieux que d'échanger la sécurité précaire des armes pour la sécurité permanente des lois—pourvu que ces lois ne soient plus des chiffons de papier; pourvu que derrière la loi, il y ait la justice organisée; et à côté de la justice, la Police, l'indispensable Police, sans laquelle les criminels se riront des plus beaux "Pactes" du monde.

Le titre de cette missive est équivoque (on a dit: "Ce qui n'est pas clair n'est pas français": comme toutes les affirmations absolues, celle-ci est une erreur). Equivoque, mais je l'ai voulu ainsi. Se comprendre

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les uns les autres, c'est la meilleure et peut-être la seule façon de se comprendre soi-même. Apprenez à connaître la France; vous en connaîtrez mieux Amérique. Nos fautes, nos aberrations, qui ne sont pas minces, nos très réelles vertus, nous apparaîtront plus clairement dans le miroir d'une civilisation différente. La paille dans l'œil d'autrui seule peut nous révéler la poutre dans le nôtre.

Nous aimons à railler les rubans de diverses couleurs qui fleurissent les boutonnières françaises. Peut-être découvrirons nous aussi les insignes des ordres fraternels, les clés de Phi Beta Kappa; peut-être nous apercevrons nous que nous possédons à

foison des Honorables, des Excellences, des Colonels qui n'ont jamais commandé même une escouade, des Suprêmes Potentats de telle ou telle Chevalerie plus ou moins mystique. Nous appelons les Français *nationalistes* (alors que 30 pour cent d'entre eux votent pour les Socialistes Unifiés et les Communistes, ouvertement antinationalistes): réfléchissons-nous que nous aimons à faire claquer au vent la bannière étoilée? De toutes les passions—et de toutes les faiblesses—humaines, le Nationalisme est peut-être la plus internationale. Comprendons les Français afin de comprendre les Américains: nous saurons alors, avec une évidence éclatante, qu'Américains et Français, nous sommes tous des hommes.

JEAN TOUSSEUL¹

BENJAMIN M. WOODBRIDGE, *Reed College*

HERE is a poignancy in the novels of Jean Tousseul unequaled by the other Belgian regionalists. With characteristic simplicity he writes: "J'aime profondément mon pays: j'ai essayé de le chanter dans tous mes ouvrages." Turn to *Le Village Gris*, the opening volume of *Jean Clarambaux*, if you would grasp the significance of this remark. When you have once begun you will not stop. This novel, in course of publication, outdoes its prototype, *Jean Christophe*, in poetic quality and in emotional intensity. Tousseul has chosen a little country within the greater one—the valley of the Meuse between Namur and Huy, where he was born and spent his youth. Many of his tales deal with the hard lives of the quarry-workers of yesterday, before their lot was mitigated by social legislation. Conditions have changed since, but these etchings have lost nothing of their power. Thanks to their discreet objectivity they remain engraved in the stone as symbols of suffering humanity. Many of the Belgian novelists are at a great disadvantage in portraying the populace, in that, coming from the bourgeoisie, they necessarily contemplate the proletariat from the outside. Hence a certain ideal-

ization which tends to vitiate their realism. Jean Tousseul springs from a family of manual toilers, and, while there is no intrusive class consciousness in his work, his sympathies, as his most intimate acquaintance, are with the humble. For this reason the advice of Charles De Coster, left as a legacy to his successors, has an enhanced significance for our author: "Voir le peuple, le peuple surtout! la bourgeoisie est la même partout." Tousseul was undoubtedly aware of what was to be the chief source of his originality when he sent his first volume to Georges Eekhoud with the dedication: "Soyez indulgent, c'est un ouvrier qui a écrit ces pages." And the great novelist gave public expression to his astonishment: "Cette prose s'avérait à la fois sobre et corsée, nerveuse et fine, prime-sautière et achevée, d'une irréprochable tenue, répudiant toute rhétorique et tout ornement parasite. Doué d'un tact et d'un goût infailibles, l'auteur savait ce qu'il importait de dire et l'exprimait de son mieux. Et, qualité plus éminente et plus précieuse encore, servie par ce métier déconcertant, se révélait sous ces phrases une sensibilité exquise, une âme de poète, un cœur d'homme pour de vrai, d'un homme du peuple exempt de toutes les tares et faiblesses de la plupart des gens de lettres. Oui, il s'agissait d'un ouvrier chérissant d'abord ses frères, mais n'apportant dans cette sollici-

¹ Jean Tousseul is the pen-name of Oliver Degée. He was born at Landenne-sur-Meuse in 1890.

Le Passé. Les Editions de Belgique, Bruxelles, 1933. *Le Poème de la Terre et des Hommes*, A. De Boeck, Bruxelles, 1933.

tude rien de la hargneuse partialité du sectaire, du politicien et du polémiste. Ni déclamation, ni diatribe, tout au plus un soupçon d'ironie." No more penetrating judgment of Tousseul's work has been uttered. He is first and last an artist, too scrupulous to prostitute his work to ephemeral propaganda, too earnest to accept any dilettante's creed. A generous pity seizes him as he contemplates his fellows; he would enrich his readers of today and tomorrow by making them share his own emotion—and not for a moment only.

Nor is he concerned uniquely with the present; he sends his plummet down the ages and studies history in the fossils of the quarries and in the old chronicles. Intensely vivid and dramatic evocations result. To this part of his work belong the three stories of *Le Passé*. The first, *Le Cavalier Blanc*, unrolls in rapid and ever changing scenes the struggle of Ambiorix against Caesar. The author's purpose is not to seek an evasion or any escape from actuality. His ancient Belgians, in spite of the brevity of their speech, are as living as their descendants—the relationship is clearly marked—who appear in his novels of today. He writes of the past because he delights in conjuring up vanished aspects of landscape and because all the experience of the region has become for him part and parcel of the present. Although he refrains from any direct comparisons, analogies constantly present themselves to the mind of the reader. We hear bards in the camp of the Nervii singing of the exploits of their ancestors: in a time of new invasion and devastation Tousseul relates the heroic past. Then as now the peasants till their fields in intervals of massacre and pillage and refuse to abandon their labour. The story is a fragment from the epic of the bravest of all the Gauls.

Mystic Belgium is represented by the second story, *Geneviève de Brabant*, a saint's legend of the christianization of Germany. It opens with a charming picture of the innocent pleasures of the heroine, beloved by all her father's vassals. Her parents give her in marriage to Siegfried, count palatine of Trèves, and she departs with him to his sombre castle. The monk who performs the ceremony adds a charge to his benediction: "Avec la prudence d'une vraie chrétienne tournez le coeur de votre

mari pour son salut et celui de ses sujets." Siegfried is called away to repulse the Huns. The attitude of Golo, his lieutenant, now in charge of the castle, becomes alarming. Geneviève succeeds in sending a letter to her father asking for help. The monk answers her appeal but is strangled by Golo who accuses her of infidelity and receives an order from Siegfried to put her and her child to death. Both escape to the forest where a deer suckles the infant. The palatine returns, wreaks cruel vengeance on his lieutenant and repents of his hasty condemnation of his wife. He finds both the fugitives; his son, Benoni, lives to become a learned monk and benefactor of the whole region. Popular tradition preserved the story until, five hundred years later, "Jacques de Voragine la recueillit pieusement dans sa *Légende Dorée*." Jean Tousseul has caught perfectly the naive spirit of the hagiographer with whom he may well feel a certain affinity, especially in that part of his work where, as in *Jean Clarambaux*, he pens a modern Golden Legend.

The third story, *Le Grand Malheur*, is the most gripping of the book, perhaps because it is closer to what we know as realism, albeit a poet's realism. We are in the year 1406 and witness the anguish inspired in a small village by a predicted eclipse of the sun, interpreted as entailing the end of the world. "On ne parlait plus que du cataclysme dans les cabanes, les abbayes, les béguinages et les châteaux. On travaillait sans joie dans les champs et les ateliers, on évoquait le souvenir des anciennes pestes, des gens d'armes qui avaient dévasté le pays, des famines pendant lesquelles on ne mangeait plus que des racines et des herbes, des longs hivers peuplés de loups, des huttes gelées, des signes mystérieux qui vivaient dans les interminables nuits silencieuses: des étoiles à plusieurs queues, des météores vagabonds, d'immenses linceuls, blancs, roses et violets, et les yeux éperdus des gens, depuis plusieurs semaines voyaient l'une ou l'autre chose extraordinaire dans le ciel hostile." This atmosphere of terror is enhanced by homely incidents transformed into lugubrious omens by the superstitious commentary of the villagers. First a hermit, providence of the region, ponders sadly over the sins of the world and human misery. "Le monde faillirait-il demain? On eût pu s'étonner que la châtement ne

fût pas venu plus tôt." He is not very sure of the accomplishment of the prophecy, but at all events proposes to indite the final pages of his almanach. Then an aged grubber, Materne Jacoris, whose hard life has given him little cause to regret its passing: "Seul, son jardin l'avait consolé parce qu'il empêchait l'homme de penser." But as he digs he thinks of the long line of his ancestors and of his granddaughter with whom his race is to end. This thought brings an irresistible desire for company. "Et, pour la première fois de sa vie, il pleura: de vieilles larmes tout étonnées de sortir de paupières aussi sèches et de rouler sur des joues aussi rêches, il berçait la petite Begge sur ses longs bras maigres. Où devait-il aller? Au nord? à l'est? Pour la première fois de sa vie, il eut peur de se trouver seul et sans changer de vêtements, il se dirigea vers la carrière de Servais Mèlart où il avait entendu des coups de marteau." The stone cutter is dreaming of the past and of his projects for the future. He is proud of the tenacity of his family who have furnished stone for most of the monuments of the region. He will build a model village with well-paved roads and dykes against the floods of the Meuse. . . . Suddenly someone calls to him from the rim of the quarry. "Le carrier leva les yeux et aperçut la silhouette endimanchée de Materne Jacoris. Le vieillard était pâle et raide comme un annonciateur de mauvaises nouvelles et le bâtisseur se souvint brusquement du Grand Malheur qui guettait le ciel et la terre." Then a ferryman who for forty years has carried the villagers to and fro across the river. His wallet has been filled rapidly these last days: "De l'aube au soir, il ramait d'une rive à l'autre, emportant dans sa barque des vieux qui allaient mourir auprès de leurs enfants et des étrangers, riches et pauvres, qui débarquaient, la mine soucieuse, sans avoir dit un mot. . . . Le Grand Malheur imprimait ce va et vient aux gens comme l'ouragon fait bouger l'eau du fleuve entre les rives garnies de joncs. On ne tenait plus en place, on avait peur de la solitude et de soi-même, on erroit à la recherche d'une parole rassurante. Assis sur la berge, son vieux visage tanné dans ses paumes, le passeur murmura:—Nous aurions dû mourir tous deux l'an passé." Yes, but a nightingale enchants the evening and the sweetness of life surges up again

in his mind. Then he thinks of a leper whom, contrary to the alderman's orders, he had ferried over the day before. The man was hideous, yet a few years before he had been the beau of the village. This leper becomes the symbol of the state of the world tomorrow. A beggar, an incorrigible vagabond who has only an old violin for consolation and means of livelihood, is on his way to his native village where he has chosen to meet the fatal day. For the second time he passes in mental review his career (the first time was on the eve of the execution which he had narrowly escaped). He is resigned but plays a last tune as requiem for those who have crossed his path in the course of his wanderings. Representative of all classes rise up in his memory, from a duchess to prostitutes and gallows-birds; none are forgotten, none save himself: "Les innombrables frères et soeurs de Crépin le Pauvre, compagnons de misère ou de rire, visages d'un jour, se pressaient autour du violiste. Quelques coups d'archet encore pour les bonnes gens que l'avaient secouru aux jours maigres. . . . Il joua un dernier morceau à la mémoire des grand' routes, des arbres, des champs, des maisonnettes, des chapelles, des bêtes, des moulins, des meules et des rivières, puis il glissa doucement, s'affaissa en écartant l'instrument avec prudence et s'endormit, sans rêve. Le vagabond était venu bercer l'avant-dernier sommeil de son pays: il lui serait beaucoup pardonné."

The last scene brings again the hermit noting in his almanach the varying aspects of the phenomenon. The sun is darkening and the prophecy seems on the point of fulfillment. The grubber, the stone-cutter, the leper, all the villagers pass terrified before him, seeking refuge in a cavern, but the hermit writes on, stopping only to quiet his howling dog. The author has created so effectively an atmosphere of awe that we think inevitably of the elder Pliny at Vesuvius.

* * *

One of Jean Tousseul's earliest ambitions was to figure some day beside the masters whose writings he read as a schoolboy in an anthology. His hope has been gloriously realized. First *Images et Souvenirs*, then *Silhouettes et Croquis* and now *Le Poème de la Terre et des Hommes*

tiré des belles pages de Jean Tousseul avec illustrations de Fernand Liénaux are destined primarily for the schools. The first two contain stories and sketches; the last offers admirable examples of descriptive art made dramatic by throbbing tenderness for the beauty of landscape and for the calm courage of the humble denizens. Notes of some such paean and threnody the old beggar must have drawn from his violin, as his prayer for the repose of all those whom he had known and loved, on the eve of *le Grand Malheur*.

Enough has been quoted to permit the

reader to judge of Jean Tousseul's style. Its power lies in its stark simplicity and directness. He scorns all rhetoric, or rather his intimate and intuitive understanding of peasants and villagers dictates his language. Any suggestion of artificiality or sophistication would be betrayal of them, and his glowing sympathy gives the truest color. The dean of Walloon novelists, Hubert Krains, offers him this tribute in which every attentive reader must join: "Si par l'intensité et la perfection, ces livres se trouvent au-dessus de notre petite patrie, ils gardent tout le parfum de la terre wallonne."

MUSSET'S INTELLECTUAL SUICIDE?

ALBERT EDMUND TROMBLY, *University of Missouri*

WAS it, as has been so often said or implied, a case of intellectual suicide? I do not believe that it was; nor do I believe that even the shrewdest of his critics—Sainte-Beuve, Montégut, Brunetière—have quite fathomed the truth. Even within the poet's lifetime, he was said to be killing his genius with dissipation; and his closest friends failed to understand what was taking place. L. Séché quotes from a letter in which Tattet says to Guttinguer: "Alfred continue à être plongé dans les filles. Il y laissera son génie et sa santé. Quel affreux suicide."¹

Musset has had no better and no more zealous champion than his brother; yet, even he does not seem to have been aware of the causes of Alfred's decline. He knew that the poet's output was diminishing, but he chose to believe that as his brother grew older, a slower gait was natural, and that while he might be producing less, the quality was always on a high level, perhaps even on a higher level. And in his efforts to show that Alfred's genius had not gone dry after the rupture with George Sand, he went so far as to belittle the effects of the Venetian episode and to claim that one of the *Nuits* had been inspired by a totally different and subsequent love-affair. That the poet was dissipated and lazy, he would readily admit; but never that he was exhausted. He tells of having silenced a hypocrite who, while seeming to inquire anxiously

ly after the poet's health, was really trying to have Paul admit that his brother was done for and shelved. "Un confrère en littérature, qui l'avait rencontré dans un de ces moments d'intempérance, m'aborda un matin dans la rue, et, sans dire mot de la rencontre, me parla du silence du poète avec une douleur hypocrite à travers laquelle je démêlai les éclairs d'une joie qui avait de la peine à se contenir. La jalousie était bouffonne dans un écrivain si infime. Je rassurai ce bon confrère sur les facultés du poète qu'il aimait si tendrement, et j'eus la satisfaction de voir son visage s'assombrir à mesure que son inquiétude diminuait."² Still, Paul was very uneasy. This gossip of the poet's silence must be stopped, and the only effective way to stop it would be to have the poet drown it out with new poems. Having expended his own eloquence futilely, Paul turned to Mme Jaubert, the poet's *marraine*, for help. She promised to do what she could and called in her wayward "godson." He went to her dutifully and listened to her "curtain lecture"; but so eloquently did he defend himself that, when he left, it was she who had been made to see his light, not he hers. Paul has recorded the incident, and the page is worth quoting for something of what it reveals. Mme Jaubert is speaking to Paul: "Sachez seulement qu'il m'a battue sur tous les points, qu'il a cent fois raison, que ses ennuis, son silence, ses dé-

¹ A. de Musset, documents inédits, 1907, vol. I, p. 118.

² *Biographie d'Alfred de Musset*, n. d., p. 288.

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³ *Ibid.*
⁴ *Ibid.*

dains ne sont que trop justifiés, que s'il voulait les exprimer, il ferait rentrer sous terre ceux qui se mêlent de le blâmer ou de le plaindre, et que, tôt ou tard, son immense supériorité sera reconnue par tout le monde."³ Subsequently Musset sent his *marraine* the following sonnet in which we may possibly find some of the arguments which had seemed irrefutable to Mme Jaubert on the evening of her talk with the poet.

"Qu'un sot me calomnie, il ne m'importe guère!
Que sous le faux semblant d'un intérêt vulgaire,
Ceux même dont hier j'aurai serré la main
Me proclament, ce soir, ivrogne et libertin;
Ils sont moins mes amis que le verre de vin
Qui pendant un quart d'heure étourdit ma misère.
Mais vous qui connaissez mon âme toute entière,
A qui je n'ai jamais rien tu, même un chagrin,
Est-ce à vous de me faire une telle injustice,
Et m'avez-vous si vite à ce point oublié?
Ah! ce qui n'est où qu'un mal n'en faites pas un vice.

Dans ce verre où je cherche à noyer mon supplice,
Laissez plutôt tomber quelques pleurs de pitié,
Qu'à d'anciens souvenirs devrait votre amitié."

We find here, in what Mme Jaubert relates, mention of the poet's silence and her evident conviction that it is justified, but no explanation of it. Nor is it explained in the poet's sonnet, although he makes clear that he turns to dissipation as to an anodyne for his suffering. And the cause of this suffering,—is it the old disillusioned love or the boredom which lays hold of him because inspiration is lacking? Something of both perhaps; but more, I believe, of the latter.

If Paul's efforts to rouse the poet were fruitless, his vigilance was unabated. He confesses to having been alarmed when Alfred proposed the publication of *Le Poète Déchu*. The very title, Paul argued, would be a tool in the hands of the enemy. They would not fail to exclaim that the poet was admitting what they had long known. Although the story had been announced for publication, it was left unfinished and never published. A fragment of it may be found in the *Oeuvres Posthumes* entitled *Poète et Prosateur*, and still another fragment, to which I shall refer later, appeared in print many years after the poet's death. Paul had carried his point. He carried his point again in 1865 when Edmond d'Alton-Shée was preparing to stage a play called *Ivresse*. Whether or not the playwright had intended

it, his hero resembled Alfred de Musset; and Paul objected violently to the performance. The gossip-mongers, who believed that Musset had killed his genius with drink, would not fail to read him into the play, and his reputation and memory would be injured. The play was not performed.

There is no evidence that Paul, despite his sympathy and loyalty, was aware of what had happened to the poet in Alfred. He would have us believe that the poet could have gone on writing great poems indefinitely, if only he had willed to do it.

It is Alfred himself who has left us the surest indices to a sound explanation of his deepening silence. Early in his career he seems to have decided that he was at his best as poet, and that poet, poet only, he could and would be. "Chacun de nous a dans le ventre un certain son qu'il peut rendre, comme un violon ou une clarinette. Tous les raisonnements du monde ne pourraient faire sortir du gosier d'un merle la chanson du sansonnet."⁴ He was not always sure himself of what had happened to him nor was he always quite ready to admit the inevitable. Sometimes he tried one explanation, as in the sonnet to Mme Jaubert, sometimes another. In the fragment which we have of *Le Poète Déchu*, he claims that what stifles the poetry in his hero (a projection of himself) is the necessity of writing what we call "pot-boilers" and what he sums up in the one scornful word, *prose*. He says: "... soit par ignorance, soit par aversion naturelle, soit par paresse d'écrire, je déteste la prose."⁵ We cannot blame him for disliking prose; but what a pity he cannot have realized that his prose was as distinctive and uniquely his as was his poetry! Moreover, when he advances that the writing of prose was his undoing, he is not convincing; for the amount of prose which he wrote (especially after 1835) was relatively small and must, at best, have yielded negligible returns.

He comes much nearer to revealing the truth, though indirectly, in *Le Fils du Titien*. The reader of this story will remember that Tizianello, after having painted a perfect portrait of the woman he loved, refused ever again to paint. Whenever the lady urged him to resume painting, he would read her a sonnet which he had written

³ *Ibid.*, p. 290.

⁴ *Ibid.*, pp. 290-291.

⁵ *Alfred de Musset, Arvède Barine*, 1911, p. 47.

⁶ *Le Poète Déchu*, *Revue de Paris*, 1er janvier, 1910, p. 509.

for her and in which he declared that, having painted an incomparable woman, he would not condescend to paint any other and that it was better, after all, to love a woman than to paint her.

"Passant, qui que tu sois, si ton cœur sait aimer, Regarde ma maîtresse avant de me blâmer, Et dis si, par hasard, la tienne est aussi belle. Vois donc combien c'est peu que la gloire ici-bas, Puisque, tout beau qu'il est, ce portrait ne vaut pas (Crois-moi sur ma parole) un baiser du modèle."

The analogy is clear enough. Musset had loved a woman and sung her in his inimitable way. The best of him had gone into it, and henceforth he would refuse to do anything which was not up to that lofty strain. There is something about the tone of this sonnet (especially in the verse: "Vois donc combien c'est peu que la gloire ici-bas"), and in the sonnet to Mme Jaubert, which makes me suspect that if Musset was not sufficiently intellectual to evolve to the wisdom of utter silence, there were times when he was not far from it.

While it is true that there was a steady decline in the quantity of Musset's output during the last twenty years of his life, it would be false to claim that none of the work of these years was up to the high level of the earlier period; for these were the years of the *Nuit d'Octobre*, *Souvenir*, *Une Soirée Perdue*, *Sur la paresse*, prose tales like *Le Fils du Titien*, and plays like *Carmosine*. For an intellectual like Vigny, the period of maturity is the most fruitful; but Musset was a spoiled child, a bundle of nerves, an emotional creature who attained his utmost in emotionalism and the grief of disillusioned love; and after he had exhausted his emotionalism, he had exhausted his all.

I have said that he was not intellectual, but this does not mean that he was not intelligent; for intelligent he certainly was; and he was modest and intellectually honest. With these rare gifts he looked into his heart and noted shrewdly what he saw. On one occasion (it was in 1835, after the rupture with George Sand, but before any of the *Nuits* had been written) his friend Tattet asked him what the fruit of his silence would be. He answered: "Depuis un an, j'ai relu tout ce que j'avais lu, rappris tout ce que je croyais savoir; je suis retourné dans le monde et je me suis mêlé à quelques-uns de vos plaisirs pour revoir tout ce que j'avais vu; j'ai fait les efforts

les plus vrais, les plus difficiles pour chasser le souvenir qui m'aveuglait encore et rompre l'habitude qui voulait souvent revenir. Après avoir consulté la douleur jusqu'au point où elle ne peut plus répondre, après avoir bu et goûté mes larmes, tantôt seul, tantôt avec vous, mes amis, qui croyez en moi, j'ai fini par me dégager de tout mon passé. *Aujourd'hui j'ai cloué de mes propres mains, dans la bière, ma première jeunesse, ma paresse et ma vanité.* Je crois sentir enfin que ma pensée, comme une plante qui a été longtemps arrosée, a puisé dans la terre assez de sucs pour croître au soleil; il me semble que de vais bientôt parler et que j'ai quelque chose dans l'âme qui demande à sortir." The whole passage rings with sincerity; and particularly significant are the words which the poet himself has italicised. Carried away by the new inspiration (he was about to write the *Nuit de Mai*), he felt that he had taken a definite step away from his youth, his vanity, and his habits of idleness. What he could not realize was that the new urge would be as brief as it was intense. What he did know was that he could never return to the bantering tone, the light-hearted Don Juanism of the *Contes d'Espagne*. Toying with love had been all well enough when he knew it only as a toy; but now that it had become a harrowing and haunting experience, he could no longer see it with the eyes of an *enfant espiègle*. What befell him soon after was more serious still. He attained, in a half-dozen masterly poems, perfect articulation—and he knew it. From that moment on, and because of the increased critical acumen which had come to him with the consciousness of having attained perfect articulation, he refused to write except when he felt that he could reach his own best level, and waited for such inspiration as, naturally and unfortunately, could come but a very few times. It was with him as it would be with a right-handed painter who, under the stress of some great emotion, found suddenly that he could paint with the left hand finer pictures than he had ever painted with the right. These, he feels, represent him at his best; these alone give significance to his life and are the reason of his being. However, having painted these few incomparable pic-

¹ *Biographie d'Alfred de Musset*, Paul de Musset, 99, 136-137.

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tures, he finds that the new power has left him as suddenly as it had come; but he is so enamoured of it, that while he might still paint, and paint well, with the right hand, he persists in waiting for the return of power to his left. Death overtakes him still waiting. Or, to fall back on and adapt Musset's own figure; the blackbird had found his voice and refused obstinately to utter other than blackbird notes. Had Musset been a Petrarch, he might have gone on thinning his colors and repeating himself indefinitely. Petrarch spread "lakes of tears" over scores of sonnets; while Musset condensed his more bitter tears within a few pages. The pity is that he cannot have realized that while the particular vein of the *Nuits* had gone dry, there was still excellent poetry in him, poetry like *Une Soirée Perdue*, which, though it may not be up to what he himself seems to have thought his highest level, is still poetry of a very high order. Such a concession and hard work might have accomplished much; but the poet would not compromise and, in spite of good resolutions, the spoilt child was forever resurrecting. While he waited for the Muse of the large amatory strain,

tedium overtook him, and he tried to dispel it with dissipation.

Repeatedly, in his writings, Musset has insisted that it is virtually impossible for a man who has sunk in debauchery ever to rise again. This has probably led some of his critics to assume he was confessing that dissipation had ruined him, and others to deduce on their own initiative that dissipation can lead to nothing but sterility and silence. Dissipation may have impaired his health and shortened his life, but it was certainly not the sea in which he sank his genius. In fact, it was a more or less successful escape from boredom and, what is more to the point, nothing but his irregular mode of life could have made possible the experience out of which grew his very best work, his unique contribution. And because his great poetic vein was not a thing which he could control, we may say, if we like, that it died some twenty years before he did, but we cannot accuse him of having killed it, nor can we call his quiescence intellectual suicide. It more nearly resembles wisdom; and, instead of blaming him for it, we should be reverently grateful.

JAMES BOSWELL WITH ROUSSEAU IN 1764

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AMONG the English travelers of the 18th century who made the grand tour and who left accounts of their peregrinations—Smollett, Sterne, Young, Sherlock, Thickness, Rigby, Cole, Montague and others—one must henceforth include the name of James Boswell of Auchinleck, the biographer of Dr. Johnson. Thanks to the work of investigators the journals of Boswell's travels and other papers, long collecting dust in Malahide Castle, Ireland, have at last been discovered and offered to a limited public in a series of elegant volumes,¹ edited by the late Geoffrey Scott. It is the purpose of the present paper to present briefly the details in this publication of most interest to students of Anglo-French relations during the 18th century. In a recent study, Professor G. Ascoli per-

formed a most useful service to historians by investigating the state of public opinion in France during the 17th century concerning England, showing that long before 1730 the infiltration of English thought in France had begun. For the 18th century it has been customary to study the intellectual relations between the two countries from the side of the *parti prenant*, that is, France's debt to England. There remains, however, an equally curious study to be made from the other side of the question, namely, France in English public opinion, particularly as revealed by English travelers on the Continent. The attraction of French life to Englishmen of the period is shown in an unusually vivid light in the Journals of Boswell's visit to Rousseau and Voltaire in the winter of 1764.

It will be recalled that a short time after that memorable meeting which took place in the back parlor of Tom Davies's bookshop

¹ *Boswell with Rousseau and Voltaire, 1764* (New York). Privately printed, 1928. Quotations are from this volume, without page indications, unless otherwise stated in the notes.

between Boswell and Johnson in May, 1763, Boswell, then twenty-three years of age, left London for Utrecht, accompanied as far as Harwich by his new friend. The primary object of Boswell's foreign travel, the pretext by which parental approval was won, was to study civil law at the university. But in back of the mind of the young man were plans of junketing about the Seven Provinces. Accordingly as soon as the long holidays released this law student he set out on his tours, at first with George Keith, Earl Marischal of Scotland, whose proposal to take young Boswell in his party had flattered Lord Auchinleck into consenting to the excursion; and later, alone, after further coaxing of parental authority, permission was granted to proceed with his journeys, with Italy as the ultimate goal. That is to say, the ultimate geographic goal; Boswell's real objective was quite different as he clearly shows in a letter written from Berlin about this time: "I may either steer to Italy or to France. I shall see Voltaire. I shall also see Switzerland and Rousseau; these two men are to me greater objects than most statues and pictures."²

On Monday, December 3, 1764, Boswell left Neuchâtel to realize one of his ambitions: to meet Jean-Jacques Rousseau. Mounted on a little horse, with a "Reysecac" containing some shirts, he jogged along in gay spirits through country which now and then was "exactly like Gilliekranky." It was five leagues from Neuchâtel to Motiers, and as Boswell approached the village he felt a pleasing trepidation. He hoped that he would not see Rousseau before he had permission to call. When he perceived a white house with green window-boards, like the one described in *Emile*, Boswell turned away his eyes. In the Maison de Village, where he put up and from where he was to make his base of siege for five days, Boswell pondered on the best method of approaching the Great Man.

Boswell had heard all that could be said as to Rousseau's being difficult of access, and in order to insure the success of his visit he had got his friend Lord Marischal

to give him a card to Rousseau.³ In case of some unforeseen difficulty he could always fall back on his letter of introduction from Colonel Chaillet to the *Chatelin*, M. Martinet, the principal Justice of the place, who knew Rousseau well. But Boswell was dissatisfied with these methods of approaching the Great. "My Romantic Genius, which will never be Extinguished made me eager to put my own merit to the severest trial. I had therefore prepared a letter to M. Rousseau, in which I informed him that an ancient Scots Gentleman of twenty four, was come hither with the hopes of seeing him. I assured him that I deserved his regard, that I was ready to stand the test of his penetration. Towards the end of my letter I shewed that I had a heart and a soul. I have here given no idea of my letter; it can neither be abridged nor transposed, for it is really a Master-Piece."⁴ No sooner had this masterpiece of diplomatic persuasion been despatched by Boswell with instructions to the maid to say that she would return after a decent interval for an answer, than the Scots Gentleman was filled with the most disturbing misgivings about the wisdom of his procedure. Was it not romantic madness? Would it not have been better to present himself as other travelling gentlemen would, with his letters of recommendations? Could he not see Rousseau through the usual channels? But no. "I am above the Vulgar crowd. I would have my merit fairly tried by this Great Judge of human Nature. I must have things my own way. If my bold attempt succeeds, the recollection of it will be as grand as long as I live." Yet he had given himself a very difficult character to support, for he had written with unusual elevation of his merits. To prepare himself for the great interview, Boswell walked out alone, strolled pensively by the side of the river Ruse in a beautiful wild valley surrounded by immense mountains, some covered with frowning rocks, others with clustering pines and others with glittering snow. The "romantic prospect" gave him a "solemn tone"; he recalled Rousseau's European literary fame, and rehearsed the

² *Letters of James Boswell*, collected and edited by C. B. Tinker. Oxford, 1924. It is impossible to speak of Boswell without referring to Professor Tinker's capital work, *The Young Boswell*, in which a chapter, written before the publication of the *Journals*, is devoted to Boswell's visits to Rousseau and to Voltaire.

³ The circumstances of the first meeting between Boswell and Rousseau have hitherto been somewhat puzzling. The conflicting accounts in the *Letters* and in the *Tour to Corsica* are here reconciled.

⁴ The full text of this letter was published for the first time by Professor Tinker in his edition of Boswell's *Letters*.

part he should play during the meeting, pondered his questions and cues.

On his return to the inn he found an answer from Rousseau. "Je suis malade, souffrant, hors d'état de recevoir des visites. Cependant, Je ne puis me refuser à celle de M. Boswell, pourvu que par égard pour mon état, il veuille bien la faire courte." Boswell's Scottish sensibility dreaded the word "courte," but he took courage and donned his coat and waistcoat, "scarlet with gold lace, Buckskin Breeches and Boots, over which a great coat of green camlet lined with Fox-skin fur, with collar and cuffs of same fur." Under his arm he held a hat of solid gold lace, "at least with the air of being solid." Mademoiselle Vavas seur, "a lively neat french Girl" met him at the street door and conducted him up a darkish stair into a room which served the double purpose of vestibule and kitchen. Here Boswell waited a few minutes.

In July, 1762, Rousseau on the invitation of his friend, Mme. Boy de la Tour, took refuge in a little house which she had put at his disposal in the village of Motiers in the Val-de-Travers county of Neuchâtel, one of the dominions of the King of Prussia, governed by G. Keith, Lord Marischal of Scotland, who readily took the hunted Rousseau under his protection. Rousseau's intention was to give up literature which had already caused him so many cares, and to devote himself in the remaining years of his life in the tranquillity of Motiers to the redaction of his *Dictionnaire de Musique* and his *Confessions*. But he was no more able to adhere to his resolution than to avoid the curiosity of the public, and his house at Motiers was constantly invaded by idle visitors. He tells us in his *Confessions*: "J'avais à Motiers presque autant de visites que j'en avais eu à l'Hermitage et à Montmorenci; mais elles étaient la plupart d'une espèce fort différente. Ceux qui m'étaient venus voir jusqu'alors étaient des gens qui ayant avec moi des rapports de talents, de goûts, de maximes, les alléguaient pour cause de leurs visites, et me mettaient d'abord sur les matières dont je pouvais m'entertener avec eux. A Motiers, ce n'était plus cela, surtout du côté de France. C'étaient des officiers ou d'autres gens qui n'avaient aucun gout pour la littérature, qui même, pour la plupart, n'avaient jamais lu mes écrits, et qui ne lassaient pas, à ce

qu'ils disaient, d'avoir fait trente, quarante, soixante, cent lieues pour me venir voir et admirer l'homme illustre célèbre, très célèbre, le grand homme, etc. . . . je ne savais de quoi parler."⁸ One can well imagine, therefore, the suspicions which Rousseau must have had on seeing in his vestibule this elegantly dressed gentleman from Scotland who had forced himself on his attention with the pretext of being a kindred spirit. We shall let Boswell describe the scene. "At length the door opened," he writes, "and I beheld him, a genteel, black man in the dress of an Armenian. I entered saying, 'Bien, bien de grâce.' After the first few looks and bows were over, He said, 'Voulez vous vous asseoir? ou voulez vous que nous promenions dans la chambre?' I chose the last, and happy I was to escape being formally placed upon a chair. I asked him how he was. 'Très mal. Mais J'ai quitté les Médecins.' 'Oui, oui; vous ne les aimez pas.'" Boswell began to feel more at his ease as the conversation progressed. He spoke well, with a free air, and when Rousseau said something that touched him more than ordinary he seized his hand, thumped him on the shoulder without restraint. Later at the inn when Boswell tried to write down their conversation he found it impossible to relate their exact words with any order. He therefore jotted down sentences as he recollected them, often without any indication of who was speaking or of a change of subject. Sometimes the notes are in English, sometimes in French, a language which Boswell wrote in a manner all his own. It is only necessary to follow his thought to bear in mind that it is good English translated into bad French.

(B) "Monsieur, vous avez un grand plaisir à penser de vos livres."

(R) "Je les aime, mais ils m'ont causé tant de maux, dont le souvenir revient quand Je pense de mes livres, que Je ne sais. Mes livres m'ont sauvé la vie. Le Parlement de Paris. Si une Société pourroit être disgracié, elle le serait. Je pourrais leur rendre fort disgracié, seulement en mettant sure une côte leur édit contre moi, et sure l'autre le droit de Gens et de l'équité. Mais J'ai des raisons pour ne le pas faire à présent."

⁸ *Confessions*, Partie II, livre xii.

(B) "Peut-être nous l'aurons un jour."

(R) "Peut-être."

(B) "Savez vous, monsieur, que Je vous suis recommandé par un homme que vous estimez beaucoup."

(R) "Ah Milord Marischal."

(B) "Oui Monsieur Milord m'a donné un Billet pour m'introduire chez vous."

(R) "Et vous ne vouliez pas vous en servir?"

(B) "Non, monsieur. Je voulais avoir une preuve de mes mérites. Monsieur, il n'y auroit été aucune mérite d'entrer avec un Billet de Milord Marischal."

(R) "Tout ce que vient de lui me sera toujours bien reçu. Il est mon Protecteur, mon Père, j'ose dire mon Ami."

(Here Boswell was embarrassed by a delicate problem: he had forgotten to bring Lord Marischal's letter with him. Should he admit the truth or not. "A generous consciousness of innocence and honesty gives a freedom which cannot be counterfeited." He therefore decided to tell the truth.)

(B) "En vérité, J'ai oublié de porter avec moi ce Billet: mais, vous me croyez."

(R) "Oui, assurément. Il y a eu plusieurs qui volaient (sic) me rendre service selon leur façon. Milord Marischal l'a fait selon la mienne. Il est le seul homme sur la terre à qui Je dois des obligations. Quand Je parle des Rois Je mets à côté le Roi de Prusse. C'est un Roi tout à fait unique. Cette force qu'il a, Monsieur, Cela est la grande affaire d'avoir de la force même du Revanche il y a toujours d'étoffe de quoi vous pouvez faire quelque chose. Mais quand il n'y a point de force mais tout est petit, tout fricassé il n'y point d'espérance. Par exemple Les François c'est une vile nation."

(B) "Les Espagnols, monsieur?"

(R) "Oui, en Espagne vous trouverez des grands Ames."

(B) "Et dans les Montagnes d'Ecosse. Mais depuis notre maudite union, Ah."

(R) "Vous vous êtes perdu."

(B) "O oui. Mais Milord m'a fait le plus grand plaisir. Je vous le raconterais. Il vous appelle Jean Jacques par affection. Il me dit un jour, Jean Jacques est l'homme le plus reconnaissant. Il voulait écrire la vie de mon frère. Mais Je l'ai prié plutôt la vie de M. Fletcher of Saltoun (Saul-town) et il m'a promis de le faire."

(R) "Je le ferais avec les plus grands

soins et plaisir. Je sais que Je déplairais aux Anglais. Mais, n'importe. Voulez vous me fournir des Anecdotes sur les Caractères de ceux qui firent cette traite d'union, sur les circonstances qu'on ne trouve pas dans les Historiens."

(B) "Oui, monsieur, mais avec la chaleur d'un ancien Ecossois."

(R) "Oui Faites comme cela. Les Eclésiastiques quand un de ces Messieurs donne une nouvelle explication de quelque chose incompréhensible, en le laissant aussi incompréhensible que jamais, alors on crie, 'Voici un grand Homme.'"

(B) "Mais, monsieur, ils vous disent qu'on ne doit négliger aucun point de la Théologie, qu'on doit regarder comme sacrée chaque pierre de la Jérusalem mystique, de ce Bâtiment de Dieu."

(R) "Oui. Mais ils y ont ajouté des pierres. Tenez, ôtez ceci; ôtez cela. Vous voyez la Bâtiment est très complet: et ne vous tenez là pour le soutenir. Mais nous voulons être nécessaires. Ah, monsieur, vous ne voyez pas l'ourse dont vous avez entendu parler. Monsieur Je n'aime pas le monde. Je vis ici dans un monde de chimères et Je ne puis souffrir le monde comme il est."

(B) "Mais quand vous trouvez des hommes chimériques, est ce que vous ne les aimez pas?"

(R) "Mais ils n'ont pas les mêmes chimères que moi. Votre Païs monsieur est fait pour la liberté. J'aime vos manières. Vous et moi nous pouvons nous promener ici Sans parler. Deux François ne peuvent pas faire le même. Les hommes me dégoutent. Aussi ma Gouvernante dit que les jours J'ai été seul, Je suis en beaucoup meilleur humeur que quand J'ai été en compagnie."

(B) "On a écrit beaucoup contre vous, monsieur."

(R) "Ils ne m'ont pas compris. M. Vernet à Geneve, C'est un Archi-Jésuite voici ce que Je puis dire de lui."

(B) "Monsieur, est ce que vous ne me trouvez pas comme Je vous ai dit?"

(R) "Monsieur, Je ne puis pas encore juger. Mais toutes les Apparences sont pour vous."

(B) "Je ne crains que Je n'ai resté trop long tems. Demain J'aurais l'honneur de revenir."

(R) "O Je ne sais."

(B) "Monsieur, Je me tiendrais tranquille ici dans le Village. Si vous pouvez me voir Je serais charmé; Si non, Je ne ferais aucune plainte."

(R) "My lord Marischal, il a une connaissance parfaite du Coeur de l'homme, tant dans la Solitude que dans la Société. Je suis accablé des visites de Gens désou-vrés."

(B) "Et que font ils?"

(R) "Ils font des Compliments. Je reçois aussi une quantité prodigieuse de lettres: Ea chacun croit qu'il est le Seul."

(B) "Vous serez bien surpris Monsieur qu'un Homme qui n'a pas l'honneur de vous être connu prenne la liberté de vous écrire."

(R) "Non Je ne suis point surpris. Car J'ai eu une telle lettre hier, avant hier, et bien de fois."

(B) "Monsieur votre Serviteur très humble. Quoi vous voulez aller plus loin?"

(R) "Je ne va pas avec vous. Je va me promener dans le passage. Adieu."

Thus ended the first interview. The next day, Tuesday, the fourth of December, Boswell renewed his attack and succeeded in arranging a second meeting for that afternoon. He found Jean-Jacques in a gay mood and jested with him about Thérèse keeping her master under lock and key. The conversation then took a serious turn and Rousseau described at some length the original and independent character of the Abbé de Saint-Pierre, "un homme qui faisait du bien seulement parce qu'il le trouvait bon de faire du bien." And he advised Boswell, if he should ever become a Member of Parliament, to follow the principles of the Abbé.

(B) "Mais il faut donc etre bien instruit."

(R) "Ah il faut avoir la tête bien meublée."

(B) "Mais, Monsieur, un Membre qui agit en véritable honette Homme est regardé comme fou."

(R) "Eh bien, il faut être un fou de Membre et croyez moi on respectera un tel Homme s'il reste ferme dans ses principes. Un Homme qui change à tout moment c'est autre chose."

Rousseau then talked of his *Project d'une paix perpetuelle tiré de l'Abbé de Saint-Pierre*, which Boswell confessed that he had not read, whereupon his host took down a copy from his bookcase and presented it,

with an inscription, to Boswell. Suddenly, for no apparent reason, Rousseau's good humor changed into annoyed petulance, and he dismissed his visitor with: "Vous me gênez. C'est ma nature je ne saurois l'empêcher." As usual Thérèse accompanied Boswell to the door. "J'ai été vingt ans avec M. Rousseau. Je ne changerais ma place être Reine de France. Je tâche de profiter des bons conseils qu'il me donne. S'il vient de mourir il faut me retirer dans un Convent." Boswell, who had made a favorable impression upon Thérèse, found that she was a "very good girl and deserves to be esteemed for her constancy to a man so valuable. His Simplicity is beautiful. He consulted Mademoiselle and her mother on the merits of his *Héloïse* and his *Emile*." Boswell's admiration for Thérèse's qualities seems to have been sincere. On leaving Switzerland he sent her a garnet necklace, and later, when Rousseau went to England with Hume, Boswell took care of the details of his mistress's trip.

On Wednesday, the fifth, Boswell again waited upon Rousseau early in the morning, refusing to be put off by Rousseau's excuse that he was indisposed and "immediately set the conversation agoing." Boswell's skill in bringing out his "subject" was considerable. He told Rousseau that he had turned Roman Catholic and even considered entering a convent in France.

(R) "Quelle folie. J'étais aussi Catholique dans ma Jeunesse. Je changeois—ensuite Je changeois. Je m'en retournois à Genève, et J'étais reçu Protestant. Je m'en allais chez les Catholiques, et Je leur disoit Je ne suis plus un de vous, et Je vivois bien avec eux."

(B) "Mais dites sincèrement êtes vous Chrétien?"

(R) "Oui—Je me pique de l'être."

(B) "Monsieur il n'y a rien qui peut soutenir âme que l'Evangile."

(R) "Je le sais. Toutes les objections ne me font rien. Je suis foible. Il peuvent être des choses au dessus de moi, ou peut-être celui qui les a fait se trompait Je dis Dieu le Père, Dieu le fils, Dieu le Saint Esprit."

(B) "Mais dites moi avez vous de la melancholie."

(R) "Je suis née serein. Je n'ai pas naturellement de la melancholie. Mes malheurs m'en ont donné."

(B) "Mais moi Je l'ai sévèrement—et comment puis Je être content Moi qui a tant fait du mal."

(R) "Commencez de nouveau votre existence. Dieu est bon, parce que il est juste. Faites du bien. Vous acquitterez tout le mal. Pensez le matin. Allons Je m'en vais acquiter autant du mal—Six ans bien passés acquitterons tout le mal que vous avez fait."

(B) "Mais (que) pensez vous de Cloîtres de Pénitence et de toutes ces rèmes."

(R) "Tous les mommeries des hommes. Ne prenez point les jugements des hommes ou vous serez ballotté toujours d'une côté à l'autre. Ne reposez vous sur les jugements des autres, premièrement parce que ils peuvent se tromper aussi bien que vous; d'ailleurs vous ne savez si les hommes vous disent leurs sentiments réels; l'intérêt, ou la bien séance peut les engager de vous parler d'une autre manière qu'ils ne pensent."

(B) "Monsieur, voulez vous avoir soin de moi?"

(R) "Je ne puis. Je ne suis bon que pour moi."

(B) "Mais Je reviendrai."

(R) "Je ne promette pas de vous voir. Je suis souffrant—un pot de chambre a chaque moment."

(B) "Oui vous me verrez."

(R) "Adieu. Bon Voyage."

After an absence of several days from Motiers Boswell returned for a third time on Friday, the fourteenth of December. He found Rousseau in bed, ill and in great pain. He was received, however, by Rousseau with whom he had left a sketch of his life in which, no doubt, those special problems, already familiar to reader of the *Life*, were presented in their most "romantic" form for the study and diagnosis of his new spiritual director.

(R) "J'ai lu votre mémoire. Vous avez été enfariné. Ne voyez jamais un Prêtre."

(B) "Mais est il possible que Je puisse encore être quelque chose?"

(R) "Oui. La grande difficulté c'est que vous le croyez si difficile. Revenez d'après midi; mais mettez votre montre sur la table."

(B) "Pour combien de tems?"

(R) "Un quart d'heure, pas davantage."

(B) "Vingt minutes." (Rousseau laughs.)

Later in the afternoon:

(B) "Est il possible de vivre parmi les hommes et d'être singulier?"

(R) "Oui Je l'ai fait."

(B) "Mais d'être bien avec eux?"

(R) "Ah si vous voulez être Loup il faut hurler. Je fais fort peu de cas de livres."

(B) "Même de vos propres Livres?"

(R) "O des Barbouillages."

(B) "Ah vous hurlez."

(R) "Quand je me fiais aux livres J'étais ballotté comme vous; quoique c'était plutôt par des conversations que vous avez été ballotté. Je n'avais rien de fixe ici (striking his head) avant que Je commençais à méditer."

(B) "Mais vous n'auriez médité si bien si vous n'eussiez lu."

(R) "Non. J'aurais mieux médité si j'avais comencé plus tôt."

(B) "Mais par exemple Je n'aurais jamais eu les idées agréables que J'aye de la religion Chrétienne si Je n'avois lu la *Profession de foi du Savoyard*. Mais en vérité je ne voye pas aucun système certain. Le Moral me paroît incertain."

(R) "Mais n'êtes vous Citoyen? Il ne faut pas prendre un loi ci et un loi là; Il faut prendre les lois de votre Société; Remplissez vos devoirs en Citoyen et vous serez respecté, si vous tenez ferme."

Rousseau's counsel is sought on some delicate affairs of heart which had troubled Boswell's conscience: a certain vague intrigue "avec une dame mariée en Ecosse," his conduct with married women in general, and in especial in Italy which he intended to visit shortly. Rousseau's *Nouvelle Héloïse* had bestowed upon him a universal authority in such matters.

(B) "Mais dites moi, un homme qui est vertueux a-t il véritablement des avantages, est il réellement mieux qu'un homme livré à la passion?"

(R) "Sans doute nous sommes des êtres spirituelles et quand notre ame sera échappé de ce prison de ce chair l'homme vertueux se trouvera bien. Il verra avec plaisir les nobles emplois des esprits heureux. Il dira J'ai déjà vécu comme cela. Au lieu que ceux qui ne connoissent que les viles Passions qui viennent du corps seront mécontents de voir des plaisirs qu'ils ne savent goûter."

(B) "Ma foi, Je ne sais comment faire

dans ce monde. Je ne sais si Je dois me donner à quelque Profession ou non."

(R) "Il faut avoir un grand Plan."

(B) "Mais les Etudes dont on fait tant de cas. L'histoire par exemple."

(R) "Ce sont des Amusements."

(B) "Mon Père veut que Je plaide devant une cour de Justice en Ecosse. Il est certain que Je fais bien de contenter mon Père. Il n'est pas certain que Je fais bien si Je suis mes inclinations légères. Il faut donc que Je m'applique à l'étude des lois d'Ecosse."

(R) "Assurément ces sont vos outils. Si vous voulez être meunier il vous faut un Rabaud."

(B) "Je suis mal avec mon Père. Je ne suis pas à mon aise."

(R) "Pour cela il faut avoir quelque amusement que vous mette sur un pied plus égal, par exemple de tirer à la chasse alors on manque (un coup) on badine, mais avec décence, Il y a une liberté sans y penser. Quand on s'est une fois engagé dans une Profession, il faut y continuer quoique on voye ce qu'il paroît une meilleure car, si on est changeant on ne peut rien faire."

Thérèse, who had left when the two men were talking about women, returned at this point from the kitchen. Rousseau looked at Boswell significantly: "Vous êtes gourmand?" "Oui." "J'en suis fâché." "Ha, ha. Je badinois parce que vous êtes pour la gourmandise dans vos ouvrages. Je sais ce que vous allez ce justement ce que Je souhaitois. Je voulais briguer votre soupe. J'avois grande envie de manger avec vous." "Eh bien si vous n'êtes pas Gourmand, voulez vous diner ici demain. Mais Je vous avertis que vous serez mal."

The next day, the manuscript is not clear as to the time, Boswell tells Rousseau about Doctor Johnson and the latter's description of innovators as people who try to milk a bull.

(R) "J'aimerois cet homme. J'estime-rois. Si Je pouvois ébranler ses principes. Je ne le ferois pas. Je voudrois le voir, mais de loin, de peur qu'il ne me rosseroit. Il me desteroit. Il diroit Voici un Corrupteur, un

Homme qui vient ici tirer le Taureau."

The meal, which Boswell had pretended to help Thérèse prepare, was now on the table. They ate in the kitchen, a neat and cheerful room. Rousseau, "in all his Simplicity," was wearing his Armenian dress. The repast was abundant and simple. Boswell forgot himself and became ceremonious: "Voulez vous que Je vous donne de ceci?" "Non, monsieur, Je puis le donner à moi-même." "Est il permis de prendre encore de cela?" "Avez vous le bras assez longue? Par vanité on fait les honneurs de sa maison afin qu'on n'oublie pas que est le Maître. Je voudrois que chacun soit son Maître, et que personne se présente comme Maître de la maison. Que chacun demande ce qu'il veut, si on l'a qu'on le donne, si non, il faut se contenter. Voici la vraie Hospitalité." Boswell points out that things are done very much differently in England. "En France vous ne trouvez rien de morne parmi les gens de distinctions. Ils affichent même la plus grande aisance, comme s'ils vouloient dire Nous ne craignons pas de perdre notre dignité. C'est un amour propre plus raffiné."

While expressing admiration for Jean-Jacques' simplicity, Boswell thought that the special form it took was often open to criticism since it was his duty to live in society like other men. "It was just as if I had said, 'Howt Johnie Rousseau, what for hae ye sae mony figmagairies? Ye're a bony Man into to mauk sicana wark; set ye up. Canna ye just live like ither fowk?'" Rousseau felt the thistle of this rude Scottish sarcastical vivacity when it was applied to himself on the tender part.

* Since Johnson's name is mentioned here, it may be of interest to insert at this point Johnson's judgment on his celebrated French contemporary as reported by Boswell. "I think him (Rousseau) one of the worst of men; a rascal who ought to be hunted out of society, as he has been. Three or four nations have expelled him; and it is a shame that he is protected in this country. . . . Rousseau, Sir, is a very bad man. I would sooner sign a sentence for his transportation than that of any felon who has gone from Old Bailey these many years. Yes, I should like to have him work in the plantations." He found it difficult to settle the proportion of iniquity between Rousseau and Voltaire. *Life*, I, 294 Oxford ed. Making due allowance for the Johnsonian bark there is no doubt that his distrust of Rousseau, and other paradox-mongers carried away by a "childish desire of novelty," was profound. Boswell was somewhat scandalised, and as often happens when youthful enthusiasms are exposed to the scorn of elders, he made no effort to defend openly against his violent adversary the man whose "animated writings" he had read with great pleasure. There are only one or two references in the *Life* to his visit with Rousseau.

They spoke of Voltaire whom Boswell was to visit next, and of his animosity toward Rousseau.

(R) "Oui, on n'aime pas ceux à qui on a fait beaucoup de mal. Sa conversation est très aimable, encore plus que ses livres." On Voltaire's *Dictionnaire philosophique*: "Je ne l'aime pas. Je ne suis point intolérant, mais il mérite. . . . (Boswell forgot his expression here.) Qu'on raisonne contre les opinions, mais montrer du mépris, de dire, vous êtes sots de croire ceci, cela est contre les personnes."

It is a difficult matter getting rid of this Scots visitor intent on collecting more "treasure" for his note books. Already he has overstayed his welcome, refused to be dismissed with an "allez-vous-en" from Rousseau. At last Thérèse warns him that the time is up. The two men embrace. "He was quite St. Preux Attendri. He kist me several times and held me in his arms with elegant cordiality. O, I shall never forget that I have been thus. 'Adieu, vous êtes un gallant homme.' 'Vous avez eu beaucoup de bonté pour moi. Je le mérite.' 'Oui; Vous êtes malign mais c'est une malignité, une malignité que ne me déplait pas. Ecrivez moi l'état de votre santé.' 'Et vous m'écrirez?' 'Je ne sais comment.' 'Oui vous m'écrirez en Ecosse. . . . Encore un mot. Puis Jem'assurer que Je vous suis attaché par un fil le plus mince? par un poile (seizing a hair of his head).'" As Thérèse bade him farewell at the door he was assured by her that there was a more enduring tie between them than a lock of hair of the Great Man: "Il vous

estime beaucoup," she told him.

Thus did Boswell, according to his plan, "pass some rich days at Moitié," of which the tangible evidence was carefully stored away in his note books. What impression this "romantic" Scotsman made upon Jean-Jacques it is hard to discover. In his correspondence at this time there is only one mention of Boswell in a letter to his friend De Leyre, the librarian of the Duke of Parma, to whom Rousseau wrote (February 11, 1765): "Je répondis cher Deleyre à votre lettre par un gentilhomme ecossais nommé M. Boswell, qui, devant s'arrêter à Turin, n'arrivera peut-être pas à Parme aussitôt que cette lettre. Mais une bévue que j'ai faite est d'avoir mis ma lettre ouverte dans celle que je lui écrivis en la lui adressant à Genève. Il m'en a remercié comme d'une marque de confiance: il se trompe, ce n'est qu'une marque d'étourderie." It was Rousseau who gave Boswell a letter of introduction to General Pasquale Paoli, the Corsican hero, printed in Boswell's first literary success, *The Journal of a Tour to Corsica*, published in February, 1768, together with *An Account of Corsica*. While Boswell appeared to be very desirous of establishing epistolary relations with Rousseau, and was even successful, as has been seen from their farewell, in getting Rousseau's promise to write, it does not appear that they exchanged many letters. Those that have survived can be read in Professor's Tinker's edition of Boswell's Letters and in Rousseau's Correspondence. The early enthusiasm and curiosity of Boswell was short-lived.

¹ *Correspondance générale*, XII, 362.

WHAT GOETHE MEANS TO THE WORLD*

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WHEN on the 22nd of March, 1832, Johann Wolfgang von Goethe, seated in his armchair in his home at Weimar, passed peacefully into eternity, there came to an end the earthly activity of one of the very greatest minds the world has known.

Other peoples have produced great poets. In the dawn of her civilization Greece gave to the world a Homer in whose poetic imagination the destinies of nations and the doings of gods and heroic men took living shape and went forth clothed in words of majesty and power. Again, she gave an Aeschylus who was able to conceive and, with all the restraint of a great artist, portray in rugged, stark simplicity the most tragic conflicts that can harry the souls of men. Rome gave a Vergil who, borne aloft on the surge of a great national pride and living in an age when exquisite refinement was possible for those who had the capacity and the taste for it, left to his country and humanity as a heritage a poem which was to be the inspiration of poets through the centuries. Medieval Catholic Italy gave the sustained, terse, earnest, somber eloquence of Dante, France the mordant satire of Molière, England the transcendent dramatic genius of Shakespeare. In Goethe Germany gave to the world a great poet, a great thinker, a universal genius.

We have met for the purpose of devoting a brief hour to the contemplation of a titanic nature which could be content with nothing less than the totality of human experience, of a mind which seems to have caught up within itself every current of human thought, past and present, and which could penetrate with prophetic intuition into the very heart of things, of an artistry which, like that of the archangels in *Faust*, could look out upon a world in process of becoming, rejoice in its living beauty, in the eternal ebb and flow of Creation, and seizing upon the fleeting appearances of the moment give them form in everlasting thought.

Doch ihr, die echten Göttersöhne,
Erfreut euch der lebendig reichen Schöne!
Das Werdende, das ewig wirkt und lebt,
Umfass' euch mit der Liebe holden Schranken,
Und was in schwankender Erscheinung schwebt,
Befestiget mit dauernden Gedanken.

To the intimate, gossipy school of biography, which prevails at the present moment, Goethe presents an alluring figure. But we do not need the psychological insight which is able to deduce startling things from the punctuation in a diary in order to picture to ourselves the course of a life that lies before us like an open book. It is doubtful whether there is another man in the world's history concerning whose daily thoughts and doings we have more contemporary documentary evidence than we have in the case of Goethe. Aside from his poems, his dramas, his novels, and the autobiography of his youth—all of which are, as he tells us, parts of a great confession—we have his note-books and diaries, most of his letters, in part those of his friends as well, and for the last years of his life the almost daily conversations with Eckermann which the latter, with Wagner-like fidelity, immediately set down and preserved.

As Goethe himself defines it: "It is the function of biography to present the man in relation to his time, to show how his time hindered him or favored him, how he evolved from it a philosophy of the world and of men, and how, if an artist, a poet, or an author, he reflected this philosophy in his works." Such a biography we have in *Dichtung und Wahrheit*, the poet's own account of his life up to his twenty-sixth year. In it he presents a wealth of interesting incident and comment out of which the reader, without realizing what he is doing, constructs for himself a picture of the man as determined and moulded by the world in which he lived.

That here and there the book is inaccurate as to fact and as to chronology need occasion no surprise. It was written in old age and dealt with events long since past. At times we must also reckon with the artistic impulse that even uncon-

* A lecture delivered at the University of California at Berkeley on March 21, 1932.

sciously gave to prosaic fact a poetical coloring. Things are sometimes represented as they had come to take form in the poet's imagination rather than as they had actually happened. That there were, for example, striking similarities between the situation in the parsonage at Sesenheim and that in the vicarage at Wakefield is doubtless true, but that the parallel was as close as Goethe represents it in *Dichtung und Wahrheit* we know to be at variance with the facts. There is poetry in the story as well as truth. However, even as to outward circumstances Goethe's account of his youth is on the whole reliable, while in respect to inner truth it is infinitely deep and revealing.

For Goethe it was natural that in tracing the history of his own development he would start at the beginning. The principle of growth was for him the most significant thing in the universe. Very characteristically, therefore, he begins the story of his life with the words: "On the 28th of August, 1749, at noon, as the clock was striking the hour, I came into the world at Frankfurt am Main." And that world into which he came was his world—not the world of a grown-up—not something static—but something that was constantly unfolding, and widening, and deepening. We are led into it step by step as the boy projects himself further and further into his environment, learns to know it through experience, and becomes able to interpret it for himself.

We are introduced to the old house on the Hirschgraben and its immediate surroundings. We hear of the boy's sister, of a neighbor's children and the prank they played, of the father with his insatiable appetite for teaching, and of the mother who had to submit to his instruction. We are told of the good grandmother and of her last gift to the children—the toy theater which was later to awaken, for the first time, the dramatic instinct with which the boy was so richly endowed by nature. We learn of the library with its Latin and Italian classics, of the collection of engravings, marbles and curiosities brought back by the father from Italy, and of the latter's fondness for the Italian language and

literature—particularly for Tasso. Thus we are made to feel the atmosphere in which the youthful spirit was nurtured that was destined to give to the world later, not only a Götz von Berlichingen, a Werther, an Egmont, and a Faust, but also an Iphigenie, a Mignon, a Torquato Tasso, and a Helena.

With the remodeling of the family home, which took place after the grandmother's death, we see the passing of the first period in the child's life and the beginning of a second. That which has hitherto presented itself to him as something fundamental, fixed and inviolable he now sees falling before his eyes at the hands of the mason and the carpenter, a new order takes its place, and there comes the dawning realization that this is a world of change, progress, growth.

The period of rebuilding also brings with it the beginning of freedom and the opportunity for a broader experience. The strictly ordered routine of daily life is interrupted; lessons are suspended; the children are given into the hands of friends who allow them more liberty. Permitted to wander about freely, the boy soon becomes acquainted with the chief sights and points of interest in his native city; he learns to appreciate its historical importance as the scene of imperial coronations and other notable events. He feels its dignity as a wealthy, free, self-governing community. Possibly he is also thrilled with pride at the thought of the high position held by his grandfather in its government. He loves best of all to walk along the great bridge over the Main, to enjoy the beautiful views up and down the river, and to gaze at the gilt cock on the old cross near the middle of the bridge as it glitters in the sunshine.

And now into this quiet world comes the terrible news of the great earthquake at Lisbon, the first world event which, as he tells us, disturbed his childish peace of mind, and which he describes as follows:

On the 1st of November, 1755, the earthquake at Lisbon occurred and spread a mighty terror over a world accustomed to peace and calm. Without warning a magnificent capital, a commercial and maritime city, is overwhelmed by a terrible disaster. The earth trembles and totters, the sea boils up, ships are hurled together, houses col-

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lapse and are buried in the ruins of churches and towers that fall upon them, the royal palace is partially swallowed up by the waves, the earth opens and seems to pour forth flames, everywhere smoke and fire appear amid the ruins. Sixty thousand people, a moment before in peace and comfort, perish together, and they are to be regarded as most fortunate to whom death came without consciousness. The flames rage on, and multitudes of criminals, lying concealed before but now freed from restraint by the event, add to the horrors of the scene. The unhappy survivors are exposed to robbery, to murder, to every outrage; and so, on all sides Nature maintains her boundless caprice.

And in the mind of the six-year-old boy the question arises as to how such things can be reconciled with the goodness of an all-wise and all-powerful God.

And so the story goes on describing the significant things in the boy's life during the next ten years—his early education at the hands of a stern and pedantic father assisted by tutors, the excitement of the Seven Years' War and the disturbance of family relations arising from divided sympathies, the enforced presence of a French officer in the home bringing to the father annoyance and vexation but to the son an acquaintance with an interesting character and a practical command of the French language. The boy makes his first attempts at writing and becomes conscious of the literary power that is in him. He is deeply stirred by a childish love affair with a high-minded girl of the people, who is to become in name, if nothing more, the Gretchen of *Faust*.

When, at the age of sixteen, the youth leaves his home in Frankfurt to enter the university at Leipzig, he comes unusually well prepared to begin his literary and legal studies. He has a good knowledge of Latin, Italian and French. He knows something of Greek and Hebrew. He is fairly proficient in English. He is acquainted with many of the best things in his own and foreign literatures. If he soon wearies of lectures and finally ceases to attend them at all, this does not happen because of intellectual indifference or the lure of other attractions, but because of the shallow pedantry that may sometimes make a university atmosphere pall upon the very best minds. A world dominated by a Gottsched was no world for a Goethe.

But the three years spent at Leipzig, even if they do end in disillusionment and disappointment and send the young student home broken in body and spirit, are not fruitless. If Ernesti's lectures on Latin literature seem dull and not to the point, he reads the Latin classics for himself and arrives at his own critical judgments. Through Dodd's *Beauties of Shakespeare* he makes the acquaintance of Shakespeare in English and is thrilled by the finer passages. He reads with enthusiasm Lessing's *Laokoon*, which has just appeared, and recognizes the soundness and far-reaching nature of its fundamental thesis as to the essential difference between plastic and literary art. Through personal intercourse with Oeser and his reading of Winckelmann he comes to appreciate the charm that simplicity and a noble dignity gave to Greek art.

Two dramas have come down to us from this period, *Die Laune des Verliebten* and *Die Mitschuldigen*, the first reflecting an unhappy romance which embittered the poet's life at Leipzig, the second dealing with events suggested by Frankfurt experiences. Most of his other writings, including plays in process of construction, poems, letters, etc., were consigned to the flames in which he himself refers to as the auto-da-fe of his works which took place at Frankfurt when he was preparing to leave for Strassburg in order to make a fresh start at his university studies. Judging from what escaped destruction at this time, and from what he did later, one may come to the conclusion that Goethe's decision was a wise one. It was his own opinion that his Leipzig poems lacked genuine human feeling, and that they were superficial. At any rate, they were conventional. The great artist had not yet found himself.

However, he was gaining experience and forming ideas which were to crystallize and take definite shape later. At Leipzig he learned to know university life and its problems, and the picture which he later paints of some phases of it in his *Faust* is as truthful as it is unflattering. The alchemistic and cabalistic studies which he pursued with such interest during the year and a half when

he was at home in Frankfurt fighting to win back his health and strength were to furnish him with much of the hocus-pocus needed for the accomplishment of his dramatic purposes in *Faust*.

And now we come to the time when the mighty creative genius that is in this mind is to awaken and to begin to assert itself. Emotionally this awakening is in response to the poet's love for Friederike Brion, the daughter of the parson at Sesenheim, but intellectually it is largely the work of Johann Gottfried Herder, one of the most brilliant and original minds in the history of German thought. The period is that of the poet's residence at the University of Strassburg, 1770-1771.

The exquisite charm of the Sesenheim idyll has endeared it to the whole world. Simple and unaffected in style, natural and genuine in feeling, the story makes its appeal from the very beginning. From the moment when Weyland and Goethe, the latter in ridiculous disguise, appear at the quaint old parsonage the reader looks forward with ever growing suspense to the appearance of Friederike. And who is not thrilled when, after other members of the family—father, mother, and elder sister—have entered, one by one, and joined in the conversation, she finally comes tripping lightly into the room with buoyant step, a slender, delicate figure in picturesque Alsatian dress, her straw hat hanging on her arm, her dancing blue eyes and pretty turned up nose peering out freely into the air, as if there could be no such thing as care in the world, pausing for a moment as she enters—a picture of grace and loveliness framed in the doorway? And the dramatic interest thus aroused at the beginning is held to the end of the story. Who is not moved by the innocence, the inevitableness, the tragedy of it all? For whom does not Friederike remain, as she did for Goethe, a vision of loveliness and a poignant memory?

The poems which Goethe now writes breathe an entirely different spirit from that found in the graceful but shallow and conventional verses of his Leipzig days. He revels in a world of which he feels himself to be a glowing, vital part. He feels that the love which brings him such ecstatic joy is part of that which

pulses through all Nature, which glows in the spring sunshine and in the morning clouds that rest upon the mountain tops, which clothes the Alsatian plain with rich beauty, which buries the orchards in a sea of bloom, and which finds utterance in the myriad voices of birds and tiny creatures—his kindred in bush and field.

Wie herrlich leuchtet
Mir die Natur!
Wie glänzt die Sonne!
Wie lacht die Flur!

Es dringen Blüten
Aus jedem Zweig
Und tausend Stimmen
Aus dem Gesträuch.

Und Freud' und Wonne
Aus jeder Brust.
O Erd', o Sonne!
O Glück, o Lust!

O Lieb', o Liebe!
So golden schön,
Wie Morgenwolken
Auf jenen Höhen!

Du segnest herrlich
Das frische Feld,
Im Blütendampfe
Die volle Welt.

Up to the time when he became acquainted with Herder Goethe had been living, as he himself tells us, too much in the midst of things to have thought very much about their beginning or their end. Now he had the privilege of living for some weeks in intimate companionship with a man who habitually thought of things in relation to their origin and growth, and who was wont to trace in every phase of man's cultural development—in language, in literature, in art, and in religion—the working of national and social forces.

Goethe himself recognizes to the full the enormous debt he owed to Herder, in whose extraordinary mind, as he tells us, there were already in those early days at Strassburg all of the great ideas which were later developed and given to the world in the series of famous treatises which followed *Die Fragmente über die neuere deutsche Litteratur* and the *Kritische Wälder*. When the student of Goethe reads Herder for the first time he may be inclined to over-estimate the extent of the former's indebtedness to the latter, important and far-reaching as

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is undeniably was. A great mind is not likely to be swept out of its course by another. It goes its own way, though it may be helped on that way by one who has traveled the road before. Goethe was heir to Herder as Herder was heir to the ages. Probably the germs of most of the ideas which Herder united into a *Weltanschauung* may be found scattered here and there through the world's literature from Heraclitus to Montesquieu. To concede this is not to belittle in any way the monumental contribution that Herder made to human knowledge. Just as little does it detract from the greatness of Goethe if we recognize, as he does, the profound significance of his contact at this time with Herder. The life principle which Herder saw at work in the history of civilization Goethe was to come to see later in the universe as a whole.

But at this time it is another side of Herder's teaching that influences Goethe most strongly. He develops an ardent interest in the folk-song and in German antiquity generally. He revels in the misty, melancholy weirdness of Macpherson's Ossian. With eager enthusiasm he turns again to the study of Homer and Shakespeare. And now for the first time there comes into his hands a copy of the *Life History of Gottfried von Berlichingen with the Iron Hand*. What a name! What an inspiration for a romantic tragedy in the Shakespearean manner!

And the result is *Götz von Berlichingen mit der eisernen Hand*, the first of Goethe's dramas to be printed and to win general recognition. The success of this piece, written after his return to Frankfurt, may have been due in part, as he suggests, to the sympathy of youth with the violence of the action, but the characters are splendidly conceived and well drawn, and, aside from some extravagance, the work shows the hand of a master.

To this period after the return from Strassburg to Frankfurt also belongs the *Wanderers Sturmlied*, a poem full of revelation as to the poet's feeling at the time. Tortured by repentance for the grief and disappointment inflicted upon Friederike, and full of the wild, restless

spirit of youthful genius, he wanders madly about, as he tells us, between the heights of Homburg and Darmstadt, living as it were on the road, sometimes passing through Frankfurt without even entering his father's house, and reciting to himself as he goes along strange hymns and dithyrambic verses—half nonsense. The *Wanderers Sturmlied* was composed one day when he was overtaken by a terrible storm.

The poem begins with an apostrophe to his Genius, his protective spirit, who will not forsake him nor allow him to fear the storm, but who will enable him to face the rain and hail while singing like the lark above the clouds, who will lift him up above the mud on wings of fire like Pythius Apollo, who will bring to his assistance the muses and the graces, surrounded by whom he will walk over earth and over water like a god.

Wen du nicht verlässest, Genius,
Nicht der Regen, nicht der Sturm
Haucht ihm Schauer über's Herz.
Wen du nicht verlässest, Genius,
Wird dem Regengewölk,
Wird dem Schlossenturm
Entgegen singen,
Wie die Lerche,
Du da droben.

Den du nicht verlässest, Genius,
Wirst ihn heben über'n Schlammfad
Mit den Feuerflügeln;
Wandeln wird er
Wie mit Blumenfüßen
Über Deukalions Flutschlamm,
Python tödend, leicht, gross,
Pythius Apollo.

Den du nicht verlässest, Genius,
Wirst die wollen Flügel unterspreiten,
Wenn er auf dem Felsen schläft,
Wirst mit Hüterfittigen ihn decken
In des Haines Mitternacht.

Wen du nicht verlässest, Genius,
Wirst im Schneegeästöber
Wärmumhüllen;
Nach der Wärme ziehn sich Musen,
Nach der Wärme Charitinnen.

Umschwebet mich, ihr Musen,
Ihr Charitinnen!
Das ist Wasser, das ist Erde,
Und der Sohn des Wassers und der Erde,
Über den ich wandle
Göttergleich.

Ihr seid rein, wie das Herz der Wasser,
Ihr seid rein, wie das Mark der Erde,
Ihr umschwebt mich und ich schwebe
Über Wasser, über Erde,
Göttergleich.

This belief in the possession of a directing tutelary spirit, to which the Romans gave the name "genius," the Greeks "daimon," is deeply rooted in Goethe's youthful feeling. In Herder the idea has a religious coloring. The great leaders of mankind, the prophets and poets, are endowed with a superior power of the soul which transcends reason and enables them to do great things for humanity. In Goethe the emphasis becomes personal and dynamic. He feels that he is swept along by a demonic force outside himself and not subject to his control, that it is this which gives him his intuitive insight into things, his poetic creative power, and his ability to attract and hold others.

This spirit is the power of destiny which determines his course in the critical moments of life. When at Heidelberg, on his way to Italy, word comes in the middle of the night that a carriage sent by the Duke of Weimar is waiting for him at Frankfurt in order to convey him to Weimar, he has to decide whether he shall keep his promise previously given to make a visit to the Court of Weimar, or whether he shall regard the long though necessary delay in sending for him as sufficient justification for persisting in his change of plan. Both a sense of duty and inclination lead to a prompt decision to postpone the journey to Italy and to go to Weimar, and he prepares for immediate departure. When his hostess, Mademoiselle Delf, attempts to dissuade him from this decision while a post-chaise is waiting at the door, he tears himself away from her with these words, quoted from his then unfinished Egmont:

"Child! child! no more! As if lashed by invisible spirits, the swift steeds of Apollo rush on with the light chariot of our destiny, and there appears nothing left for us to do but, with calm courage, to hold the reins firmly, and to direct the wheels away from a stone here, a precipice there. Where we are going? Who knows? We scarcely know from whence we came."

The far-reaching consequences of the decision to go to Weimar are familiar to those who know their Goethe. Without the years spent at the Ducal Court as a minister of state, as an intimate friend and confidant of the Duke, it might be difficult to conceive of a Second Part of Faust with the scenes at the Emperor's

Court. The significance attached by Goethe himself to the element of fate in his own career may be judged from the fact that with the words of Egmont just quoted the story of *Dichtung und Wahrheit* is brought to a dramatic close.

Again, it is this demonic spirit which gives to men, as Goethe believed, the mysterious power to attract and dominate others. He thought he saw it in Napoleon, in Frederick the Great, in Herder, in his friend and patron Karl August. He felt that he possessed it himself. His selection of heroes for dramatic treatment was largely determined by their possession of this quality. It was the thing that attracted him to the historical Egmont. It was one of the things that drew all the world to Werther.

Closely united with this belief in a "daimon" is a heaven storming Titanism. It comes out strongly in the *Wanderers Sturmlied*. If the poet does not glow with the spark of genius in his own breast, Phoebus Apollo will not shine upon him but will direct his princely gaze elsewhere, to those who have shown that they do not need his assistance:

Weh! Weh! Innre Wärme,
Seelenwärme,
Mittelpunkt!
Glüh' entgegen
Phöb' Apollen:
Kalt wird sonst
Sein Fürstenblick
Über dich vorübergleiten,
Neidgetroffen
Auf der Cederkraft verweilen,
Die zu grünen
Sein nicht harret.

But the most striking expression of this consciousness of inner creative power and of utter self-reliance is to be found in the poem *Prometheus*. One feels that Goethe's Prometheus did not steal fire from heaven, but that he was born with it in his heart.

Zeus is told to go on hurling his thunderbolts at oaks and mountain tops, like the boy who knocks off the heads of thistles, but he must leave undisturbed the hut which Prometheus has built for himself and the fire upon his hearth. Why should Prometheus be grateful to the gods? What have they ever done for him? Who defended him against oppression? Was it not the fire in his own glowing breast?

Who made him what he is? Was it not all-powerful time and eternal destiny—the same forces that created Zeus? Here he will remain, continuing to create a race of men in his own image who shall know sorrow and joy, and live their own lives.

Hier sitz' ich, forme Menschen
Nach meinem Bilde,
Ein Geschlecht, das mir gleich sei,
Zu leiden, zu weinen,
Zu genießen und zu freuen sich,
Und dein nicht zu achten,
Wie ich!

The wild spirit of youthful revolt breathing in the lines of the *Wanderers Sturmlied* and *Prometheus* is not a fundamental and lasting trait in Goethe's character. At Weimar, under the restraining and refining influence of Frau von Stein, it gives way to quite a different spirit. In a poem entitled *Grenzen der Menschheit* the poet points out the limitations of mortal humanity and declares, with humble reverence, his faith in the justice of the world order and in the beneficence of the Divine Power.

Wenn der uralte
Heilige Vater
Mit gelassener Hand
Aus rollenden Wolken
Segnende Blitze
Über die Erde sät,
Küss' ich den letzten
Saum seines Kleides,
Kindliche Schauer
Treu in der Brust.

And in another marvelous poem written a little later he declares that Nature is without feeling, that she rules according to eternal, unchangeable laws, and only man is free to choose between good and evil. Let him be helpful and good. Let him strive unweariedly to accomplish that which is useful and right, let him exemplify to his fellow men through his own life that Divine Power of whose existence and character he has a presentiment.

If time permitted, we might go on in this way following the life of the poet through the ten years when, as a minister of state of Weimar, he labored assiduously to put in order the roads and highways of the little duchy, to reopen and develop the mines at Ilmenau, and to promote the prosperity and happiness of the people. We might trace in his

writings, even through this period of lessened poetic activity, the story of his own growth and development. We might feel the beginning of that influence which, continuing through the years after the return from Italy, was to make of Weimar a center of German culture and refinement, and to give to the little city on the Ilm and the famous places about it, Ettersburg and Tiefurt, an atmosphere which clings to them to this day, and which inevitably calls to the mind of the visitor the lines of Tasso:

Die Stätte, die ein guter Mensch betrat,
Ist eingeweiht; nach hundert Jahren klingt
Sein Wort und seine Tat dem Enkel wieder.

With the letters of the *Italianische Reise* as a guide, we might follow the poet through his Italian wanderings, seeing how the impressions of childhood, derived from pictures in the Frankfurt home, from conversations with his father, and from reading, are verified and confirmed, and how thoughts long since slumbering in his mind are awakened into life again. We might see the influence of an Italian environment with its classical traditions and art reflected in the calm dignity and lofty serenity of the revised *Iphigenie auf Tauris* and the *Torquato Tasso*. We might recall those great years of association with Schiller when the elder poet, while seeming to find his greatest happiness in the inspiration and encouragement he gave the younger, nevertheless found time, in addition to his performance of administrative duties, to complete *Wilhelm Meisters Lehrjahre*, one of the greatest novels in the world's literature, and that lovely picture of simple home life—*Hermann und Dorothea*. We might review the last years of this remarkable life, when the poet's productive genius seems scarcely impaired, and when he completed two of his greatest works—*Dichtung und Wahrheit* and the *Second Part of Faust*.

What does Goethe mean to the world? What has he given to us in his life and writings that has led those who know him best to see in him one of the world's few who are truly great? The outstanding characteristic which is generally ascribed to him is his universality. To say this may be in itself equivalent to saying that he cannot mean the same

thing to all periods in the world's civilization or to all men. His thought and feeling are so typically human and so universal, and his art is so subtle and effective, that the world will always find in his poetry much to love and admire. But there are also trends in his thought that do not yield themselves so readily to the superficial thinker, nor do they appeal to the spirit of today. And yet it may be precisely these ideas which constitute his greatest contribution to humanity. Let us see what some of these things are—the things which give meaning to the tribute of respect and homage that all the world is paying in these days to the Sage of Weimar.

It is, of course, above all as a poet that Goethe holds his high position in the world's esteem. In the first place, he is Germany's greatest lyrical poet. He knows the human heart as it is given to but few to know it. His feeling is deep, delicate, and always sincere. In grandeur of diction he is on a plane with Byron, a poet for whose work he had such admiration that he urged Eckermann to learn English in order that he too might be able to enjoy it. And in that utter simplicity of style in which the highest art sometimes veils itself he is the equal of Heinrich Heine. In the second place, he is one of the world's great dramatists. While his plays are perhaps somewhat less effective in their immediate dramatic appeal to the average audience than those of Schiller, their profundity of conception and the marvelous skill with which character is drawn, and action is motivated through it, place them beyond comparison with any but the works of the great masters. And *Faust* is not to be compared with anything.

The thoughtful reader who peruses Goethe's own writings and what is recorded elsewhere of his thoughts and sayings is amazed at the poet's almost encyclopedic knowledge, at his versatility, at his boundless range of interest, at his perspicacity, and at his practical common sense. His acquaintance with the world's history and literature was most extensive, and he knew how to make it detailed and exact when he needed to. He followed the news of the day, except as to those matters which seemed to him

of merely sensational or ephemeral interest. When not engaged in writing he read regularly French and English as well as German newspapers. He had an intelligent comment to make on almost everything that happened. His ability to forecast the future seems almost uncanny if we do not take into account his habitual point of view. In 1827 in a conversation with Eckermann he predicted that the United States would build a canal connecting the Atlantic with the Pacific, that within thirty to forty years the Americans would occupy the country between the Rockies and the Pacific, and that great cities would gradually grow up at the points where nature had provided the best natural harbors. He regretted that he himself could not live to see this.

While in Italy Goethe made a fundamental discovery in botany, which led later to the publication of his *Metamorphose der Planzen*. He conceived the idea that the parts of a flower are modified forms of the leaf, out of the prototype of which they have been evolved. While in part this thought had occurred to Wolff thirty years earlier, Goethe came to the discovery independently, developed the idea and followed out its implications. Later he pointed out a similar relation between vertebrae and skull. It has been said, with truth, that he anticipated the broad outlines of the evolutionary hypothesis a full generation before Darwin and that he foreshadowed the whole trend of scientific thought in the nineteenth century.

There may be an essential difference between the biological and humanistic sciences on the one hand and the physical sciences on the other. If so, the difference comes in through the element of life, which seems to be a creative, organizing force that cannot be measured or weighed, but which may be observed in its manifestations. A mind which proceeds intuitively, rather than deductively, may arrive at the truth in this field more surely than one which reasons syllogistically from abstract principles and seeks to work with mathematical exactitude.

Possibly this may be the reason why Goethe's genius, which could see funda-

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mental principles at work in the life of plants and animals and in the evolution of human society, failed when it came to his theory of colors. Here he was attempting to work in a field for which he lacked, not only the necessary preliminary training, but the special aptitude as well. If he did not recognize this principle in its entirety, and particularly its application to his investigation of the nature of color, he nevertheless was fully aware of the direction in which his own talent lay, as is evident from a comment he made to Eckermann:

"In the natural sciences I have tried my hand in nearly every direction, but I have always kept to those things which surrounded me here on earth, and which could be perceived directly through the senses. That is the reason why I never occupied myself with astronomy, because here the senses no longer suffice, but one has to have recourse to instruments, calculations, and mechanics, which require a life of specialization and which were not in my line."

With Goethe the path to truth always led through experience and observation and ended, if the quest was successful, in direct, intuitive recognition. He had little faith in abstract reasoning, unless it led, as was the case with Spinoza's *Ethics*, to conclusions which he had himself already reached in another way. In a scene in *Faust* which reflects the impressions of his student days at Leipzig he pays his respects satirically to logic and metaphysics, seeing in the former nothing but futile formality, and in the latter a pretentious phraseology useful chiefly for the purpose of concealing the absence of thought. That he had not changed his opinion in old age is indicated by a remark he made to Eckermann three years before his death that he had always kept himself free from philosophy, and that his standpoint had been that of sound common sense.

If Goethe's mind is firmly rooted in the things of this world, and if he is perhaps a bit too impatient of philosophic abstractions, it does not mean that he is indifferent to those great questions upon the answer to which, whether expressed or only dimly felt, one's whole attitude toward life depends. For him the universe is a living, evolving organism, divine in some measure through and through. He too holds the belief in

"Universal Nature moved by Universal Mind," which Tennyson attributes to Vergil, only with Goethe this belief does not lead to sadness. Like Browning, he is serenely confident that all is well with the world. For him Universal Nature is the robe of Divinity of which the Erdgeist speaks:

In Lebensfluten, im Tatensturm
Wall' ich auf und ab,
Wehe hin und her!
Geburt und Grab,
Ein ewiges Meer,
Ein wechselnd Weben,
Ein glühend Leben,
So schaff' ich am sausenenden Webstuhl der Zeit,
Und wirke der Gottheit lebendiges Kleid.

For Goethe life is something which is to be accepted as it is and lived. It is not something to be speculated about. It does not find its goal in a sterile culture pursued for its own sake. It is neither an evil to be mitigated as far as possible nor a tragedy to be bemoaned. It is something that imperiously spurs on to activity. And in this activity lies, in his opinion, the justification for man's belief in immortality.

Faust is saved, not by reason of a metaphysical belief in any theological doctrine, or by good works, but because he constantly strives. Salvation means development upward and onward, and Faust struggles with all his power against the lusts of the flesh that pull him down, and seeks to rise to higher things. There are two spirits in his breast battling for the mastery:

Zwei Seelen wohnen, ach! in meiner Brust,
Die eine will sich von der andern trennen;
Die eine hält, in derber Liebeslust,
Sich an die Welt mit klammernden Organen;
Die andere hebt gewaltsam sich vom Dust
Zu den Gefilden hoher Ahnen.

For Goethe it was impossible that such a spirit could be lost. In the Prologue in Heaven the Lord himself predicts the final victory. Faust will find his way to salvation:

Ein guter Mensch in seinem dunklen Drange
Ist sich des rechten Weges wohl bewusst.

Through all the Storm and Stress of Part I he always turns, in the end, away from the gross pleasures provided by Mephistopheles. Never does a moment come when he finds satisfaction in them. In one moment he is speaking of himself

with loathing and contempt, and in the next he is giving utterance to the highest thoughts and aspirations. And through the dream- and fairy-land of Part II, where we see the world through a rainbow reflection, to the last scene when we hear the angels proclaim the victory, this endless striving and aspiration go on.

Has not Goethe a message for the

world today aside from the glorious music of his words and the majesty of his imagery? Can we not learn from his life and work the value of a broad, liberal education, and what constitutes it? Can we not learn the lesson of individual responsibility and self-reliance? Can we not be strengthened in the conviction that there is such a thing as a moral order in this world?

DER DEUTSCHENHASS BEI FRIEDRICH NIETZSCHE UND SEINE TIEFEREN GRUENDE

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AUS den Werken Nietzsches geht hervor, dass er sich im Lauf seines Lebens seinem früheren Vaterland mehr und mehr entfremdet hat. Dies setzte ein mit den "Unzeitgemässen Betrachtungen" (1873-75), in denen er das Deutschtum skeptisch beurteilte und bespöttelte, und steigerte sich zu den wütendsten Anklagen und Schmähungen im "Ecce homo."

Um diese Deutschfeindlichkeit Nietzsches zu verstehen, muss man in die Zeit seiner ersten Jahre in Basel zurückgehen.

Wir finden Nietzsche noch im Jahre 1871/72 in seinem Vortrag über die "Zukunft der deutschen Bildungsanstalten" als gläubigen, bejahenden Werter des deutschen Wesens. Vom Deutschtum erwartet er den Kampf gegen die damalige Zivilisation und die höchste Bildung durch Wiedererweckung des Hellenentums. Nietzsche fühlt dabei eine starke Verwandtschaft des Griechentums mit dem deutschen Geist. Durch die Rückkehr zur griechischen Antike erwartet er die Selbstbefreiung des deutschen Geistes, der dann den Menschen vom Fluch des Modernen erlösen solle. Er hält gegen die "romanische Zivilisation" um so mehr an dem deutschen Geiste fest, der sich in der deutschen Reformation und Musik so glänzend geoffenbart habe.

Im Zusammenhang mit dieser gläubigen Einschätzung des deutschen Wesens steht Nietzsches Hoffnung auf Wiedergeburt einer deutsch-hellenischen Kultur aus dem Geist der deutschen Musik seines Freundes Richard Wagner. Von

ihm erwartet er, dass seine Werke—ähnlich dem griechischen Drama—Musik, Dichtung, Malerei in der höchsten Vollendung vereinigen würden. Dies solle dann der Anbruch einer neuen Kultur Deutschlands bedeuten, deren Verkünder er selbst sein wollte.

In der Musik Richard Wagners erlebt Nietzsche damals am tiefsten das deutsche Wesen, wofür die "Geburt der Tragödie" das klassischste Zeugnis ist.

Die Hoffnungen, die Nietzsche damals in das Deutschtum setzt, hängen mit seiner philosophischen Grundrichtung zusammen. Diese stützt sich auf Heraklit, den grossen Entdecker und Rechtfertiger des "Werdens." Jener mächtige Gedanke des Werdens beherrscht auch Nietzsches Philosophie, wie er selbst bezeugte. Im deutschen Wesen—im Gegensatz zu dem vom "Sein" beherrschten Wesen der anderen Völker—findet er das immer wieder hervorbrechende Gefühl für das Werden, in dem er ein ihm Verwandtes anerkennen muss. Nietzsche versteht unter dem Werden eine Steigerung des eigenen Wesens und zugleich eine Verwandlung. Indem er diese Auffassung auf das deutsche Wesen bezieht, versteht er darunter sogar ein sich Entdeutschen, das Deutsche in sich Überwinden, um zur deutschen Vollkommenheit zu gelangen.

Hieraus versteht man, von welchen grossen Hoffnungen auf das Deutschtum und auf die deutsche Musik Wagners Nietzsche zu Beginn der 70er Jahre erfüllt war.

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Die grossen Enttäuschungen, die Nietzsche in der Folgezeit mit dem Deutschtum und mit Wagner durchmachte, brachten seine Abkehr von seinen bisherigen Idealen und Hoffnungen. Den völligen Bruch mit Richard Wagner verkündet Nietzsches Werk "Menschliches, Allzumenschliches" (1878), das auch die erste deutliche Abkehr von dem Deutschtum erkennen lässt. Nietzsche fand sich auf die Dauer von Wagner abgestossen, dessen Werke seine Erwartungen nicht erfüllten. Besonders den "Parzival," diesen "Kniefall vor dem Christentum," konnte Nietzsche Wagner nie verzeihen.

Dem neuen Deutschland wirft Nietzsche vor, dass es seine Warnungen und Erkenntnisse absolut unbeachtet lassend nicht weiter voranschritt, um zur Vollkommenheit zu gelangen. Statt dessen gab es sich selbstgenügsam mit dem allzu leicht und allzu rasch errungenen "Sein" des neuen Reichs zufrieden und huldigte einem krassen Materialismus. Nietzsche tadelt das Überhandnehmen eines deutschen Nationalismus, der für ihn den Tod jeder deutschen Hoffnung bedeutete. Durch diese Selbstzufriedenheit des deutschen Volkes sieht er die edelste Seite des deutschen Wesens, den Verwandlungs- und Vollkommenheitswillen bedroht und damit das "werdende" Dasein des Deutschtums gefährdet.

Nietzsche nennt später die Reformation ein "Kulturverbrechen." Er warnt dann auch vor der deutschen Musik und schliesst sich bewusst der romanischen Zivilisation an. Die Deutschen sind ihm nun die "unverantwortliche Rasse, die in allen entscheidenden Momenten der Geschichte etwas Anderes im Kopf hatten." Sie sind ihm die Verzögerer par excellence, die alle Kulturverbrechen auf dem Gewissen haben.

Am leidenschaftlichsten bekämpft Nietzsche das Deutschtum mit Martin Luther, der durch seine Tat, den Angriff auf Rom, das Christentum wiederhergestellt habe. Ein anderes Verbrechen der Deutschen sieht er darin, dass sie Napoleon verhindert haben, aus Europa eine grosse Einheit zu machen.

Ein weiterer Grund für Nietzsches Hass war, dass das deutsche Volk um 1870, vor allem seine Gelehrten, so

schlecht mit der deutschen Sprache umgingen und ein besonders unlebendiges und schlechtes Deutsch schrieben, wie z. B., David Friedrich Strauss, Gutzkow, Spielhagen, Ebers und andere.

Die unglaublich gereizte Deutschfeindlichkeit des späteren Nietzsche wird zu einem leidenschaftlichen Fanatismus gegen alles Deutsche, der zum grossen Teil auf Nietzsches ausbrechenden Wahnsinn zurückzuführen ist. Man kann sie nur mit den Ausfällen seines "Antichrist" und seines "Fall Wagner" vergleichen.

In diesen Angriffen gegen Deutschland beruft sich Nietzsche oft auf seine angebliche polnische Urabstammung. Er ist hierbei seinem Lehrer Schopenhauer ähnlich, der sich schämte, ein Deutscher zu sein, und mit Vorliebe seiner Ahnen aus den Niederlanden gedachte.

Nietzsches Abneigung gegen Deutschland beruhte auch darauf, dass er, was ihn aufs tiefste verletzte, dort am wenigsten beachtet wurde, während man ihn in andern Ländern anerkannte; so in Frankreich der Historiker Taine, in Dänemark der Kritiker Brandes und in Schweden Strindberg.

Letzten Endes muss man auch bedenken, dass Nietzsche nur seine Jugend in Deutschland verbrachte. 1871 kam er dann nach Basel, wo man schon damals das neue Deutschland mit Misstrauen und Abneigung betrachtete, was ihn zweifellos beeinflusst hat. Nietzsche verkehrte auch—von wenigen Ausnahmen abgesehen—fast nur mit Ausländern, was ihn Deutschland mehr und mehr entfremden musste. Auch war er viel mehr mit fremden als mit dem deutschen Kulturkreis verbunden. Von seinen Vorbildern war Hölderlin in seinem "Hyperion" stark gegen Deutschland eingestellt, und Jakob Burckhardt und Gottfried Keller hatten wenig Sympathie für das neue Deutschland.

—In der neuen deutschen Dichtung lässt sich von einem Deutschen Hass im Sinne Nietzsches nicht sprechen. Nur einzelne seiner Ausfälle wiederholen sich bei verschiedenen Dichtern, aber sie sind nicht so leidenschaftlich, masslos und umfassend wie bei Nietzsche.

Am stärksten kann man von einer Deutschfeindlichkeit bei dem Dichter Heinrich Mann sprechen, der ganz unter

romanischem Einfluss steht. Sein Hass ist aber ein mehr parteipolitischer, der sich gegen das alte Deutschland vor 1914 und die deutsche Schule richtet.

Thomas Mann, der Bruder Heinrich Manns, der auch stark mit dem romanischen Kulturkreis verbunden ist, hat sich aber viel mehr in der Gewalt wie sein Bruder. Seine Kritik richtet sich gegen die Schule des kaiserlichen Deutschland und gegen das Maschinenzeitalter, wie wir in den "Buddenbrooks" finden.

Stefan George, der viel Verwandtes mit Nietzsche hat, kämpft wie dieser gegen die Unkultur der jetzigen Zeit, und er entdeckt sein Kulturideal im Griechentum, was z. B. im "Siebten Ring" in den Zeitgedichten zum Ausdruck kommt. Er dichtet gläubig und hoffnungsvoll in einer neuen, schönen, klangvollen und strengen Sprache.

Der Dichter Hermann Hesse wendet sich ebenfalls gegen die Tyrannei der Schule und kämpft gegen das Philister-

tum in seinem Roman "Unterm Rad." Auch Nietzsche hatte gegen die "Bildungsphilister" gekämpft.

Auch Emil Strauss wendet sich in seinem Roman "Freund Hein" gegen die Schultyrannen auf einem deutschen Gymnasium, durch die ein künstlerisch veranlagter Knabe zugrunde gerichtet wird.

Bei Frank Wedekind finden wir den sozialen Kampf gegen das Bürgertum, das Philistertum und die geschlechtliche Prüderie.

Auch die moderne Dichtung unmittelbar nach dem Weltkrieg ist ganz parteipolitisch, meist linksradikal, eingestellt und kämpft aus Pazifismus gegen das Kapital und seine vermeintlichen Auswüchse. Dies finden wir vor allem bei Toller und der bolschewistischen Bühne.

Bei diesem Überblick über die deutsche Dichtung finden wir also, dass die ausgeprägte, alles Deutsche bekämpfende Haltung Nietzsches in ihr nicht zum Ausdruck kommt.

COUNT HERMANN KEYSERLING*

ALFRED KARL DOLCH, *University of California at Los Angeles*

COUNT Hermann Keyserling, the great German social philosopher and idealist, was born 1880 in Könno in Livonia. For more than seven generations the name of the Keyserling family had been known for its intellectual attainments. But along with this intellectual inheritance Keyserling received the temperament of the condottiere and adventurer, for in Keyserling's veins the blood of the German aristocrat mingles with that of the Russian grandseigneur. There were thus united in Keyserling two diverse, opposing characteristics: on the one hand, the sympathetic, impressionable and receptive mind of the scholar, and on the other hand, the primitive vitality and will-power of the conqueror. And since Keyserling was able to reconcile these diverse tendencies only comparatively late in life a feeling of dissatisfaction with his apparent fate never quite left him. But Keyserling sought to master his fate and to unite these divergent and contradictory characteristics

into a harmonious personality.

When at the age of fifteen Keyserling was sent to the secondary school at Pernau he came in touch, for the first time in his life, with the spiteful and uncharitable world. His schoolmates, who were several years his seniors, took advantage of their precocious fellow-student. But once face to face with a situation which Keyserling could not escape, he at once undertook to adapt himself to his environment and to develop that part of his inner life which would best enable him to face an exigency. This has ever remained characteristic of Keyserling's attitude. So Keyserling became for a while a virile, robust and arrogant fellow, with little or no interest in intellectual pursuits. However, this vainglorious attitude came to a sudden end, when Keyserling, as the result of a very serious wound which he received in a duel while a student at the University of Dorpat, was at least for the time seriously disabled. Unable to follow his former mode of living he now turned toward intellectual endeavors and occupied himself with the

* Address over U. C. L. A. Radio, on October 25, 1933.

study of geology, which subject he pursued at the universities of Heidelberg and Vienna. In the spring of 1902 he received his doctor's degree in this field. The following years were spent in travel and in the study of science and philosophy. Later he managed his ancestral estate at Rayküll. In 1911 Keyserling undertook his journey around the world which forms the basis of his "Travel Diary of a Philosopher."

But while Keyserling was progressing with his studies, he became conscious that he lacked something which science could not offer. Through his contact with the famous Anglo-German author, Houston Stewart Chamberlain, Keyserling realized that he must strive to develop a true personality and not merely seek to increase his knowledge of scientific facts or to attain to greater efficiency in his professional field. Keyserling now began to understand his temperament and to develop the latent artistic potentialities which had remained dormant. This attempt to restate his objective in life brought to Keyserling the revelation that perception and understanding bring redemption to man, and that not only our philosophy but even the unfolding of our personal life depend upon our understanding and upon our relation and attitude toward the intellectual facts and spiritual truths. But before Keyserling could reach his goal he found it necessary to develop his intellectual and spiritual faculties to the highest state of perfection possible, so that he would be able to master all fields of human endeavor, not closed to him by insurmountable, objective barriers. Though Keyserling is an idealist who believes in a supra-rational, transcendental principle ever operative in this cosmos, he never underestimated man's relation to the empirical and material world.

Keyserling now refrained for a while from every personal self-expression, and sought to maintain a passive attitude and an unprejudiced, receptive and open mind towards all empirical impressions and theoretical ideas, so that he might evaluate these with accuracy and establish the correct relationship between his true reality and the reality of the external world. After this relationship would once be established the correct judgments, conceptions and all expressions of his personal, individual self could readily be set forth, Keyserling believed. "The Travel Diary of a Philosopher" is the

literary and aesthetic expression of this attainment. Keyserling sought to experience and understand all possible expressions and manifestations of the human mind and spirit and yet to discern in these varied and apparently contradictory aspects an abiding principle permeating all. But every individual firmly rooted in his true self incorporates this principle and thus finds himself again in the civilizations of distant lands. With profound understanding and insight Keyserling has interpreted the great civilizations of the world in their social and spiritual manifestations.

But this attitude of merely trying to understand life and yet not participating in its progress can not represent the perfect man. The horrors of the world war clearly revealed to Keyserling the need of creative endeavor. So he began to transform his character accordingly by seeking to bring his metaphysical self into active contact with the empirical world. He sought to express the truth in an active way, which he had merely wished to understand.

In the fall of 1918 Keyserling was driven from his home by the revolution in Russia. The next few years brought him ample opportunity to find his proper contact with the world, and to put his creative effort to the test. Since the revolution had deprived him of his income, it was necessary for him to fight for his very existence. Keyserling soon discovered that his mission was to teach men the wisdom he had learned and impart to the forms of modern life the deeper spiritual content, they seemed to lack. The founding of the "School of Wisdom" at Darmstadt in 1920 made it possible for him to more fully realize his mission.

Keyserling stresses above all the reality of the abiding spiritual truth, as the only true reality. Mortal life, therefore, can not seek its ultimate end and purpose in its own manifestations; the explanation of this universe can only be found in a transcendental, absolute principle which is supra-rational. The failure of the best men to attain their ideal, and a certain unhappiness, in which all men share, point to the insufficiency of this universe and to the existence of the absolute-perfect on a higher plane. If the world would advance, the souls of men must be fructified by that which is perfect so that their lives may be transformed. Man may

bring this about through his own effort; in contrast to a revealed religion which emphasizes the activity of the divinity, Keyserling believes that man may advance by the light of his own understanding and wisdom. Keyserling remains a philosopher. Those men who have most profoundly influenced mankind have been the creators of the great ideas which successive generations have realized. Such were the great religious leaders, above all Jesus, for through his words a new type of humanity has developed. Keyserling is clearly an eclectic, but chiefly does he follow the Platonic and Neo-platonic

schools. In his search for a plausible explanation of life he resembles Goethe's Faust, and like Faust denies a passive inactivity as worthy of man. Both Faust and Keyserling wish to serve their fellow-men.

To men who believe in the temporal and material realization of a great ideal, Keyserling will be an inspiration. In an age of materialism he champions the transcendental principle of absolute truth, and in a suspicious and hostile world he seeks to spread the light of a mutual and sympathetic understanding of humanity.

GERHART HAUPTMANN

FRANK H. REINSCH, *University of California at Los Angeles*

ON November 15, 1932, Gerhart Hauptmann celebrated his seventieth birthday. For forty years he has been Germany's foremost dramatist, although he had to contend repeatedly against almost overwhelming odds. Throughout his youth, early manhood, and middle life, he was the victim of doubt, discouragement, and misgivings.

At the age of eighteen, we find him wandering aimlessly on the wooded hills of his native Silesia in southeastern Germany. His father, once a wealthy hotel proprietor, was impoverished. His pious uncle and aunt were indulgently trying to rear him on the farm, to replace the son whom God in his wisdom had taken from them. But Gerhart was not happy. Seemingly a failure at school, he felt himself still less fitted to become a tiller of the soil. He could not as yet understand the deep emotions that tortured his sensitive soul.

Gradually the desire to be a painter and sculptor became the dominant purpose in his life. At the suggestion of his brother Carl, he entered the Academy of Arts at Breslau, but was dismissed two years later for lack of regular attendance. After a year at Jena, he set out on a freight steamer to visit Spain and the Mediterranean ports. On his return he resolved to devote himself to sculpture. Again disappointment and failure were to be his lot. He traveled to Italy, and opened a studio in Rome, but after a few months he became dangerously ill with a fever and was obliged to give up his undertaking. He re-

turned to Germany, uncertain as yet what his mission in life should be.

At twenty-two years of age, with a profound interest in social problems, and a keen insight into human relations, he established his home in Berlin, and soon became the leader of a small group of literary enthusiasts, who believed that true art must first of all be true to nature. Influenced by these new friends, and under the spell of Tolstoi, Zola, and Ibsen, Hauptmann wrote his first great drama entitled *Before Sunrise*. In minute detail he portrayed the degeneration of a community of Silesian peasants who had suddenly become rich because coal had been discovered under their land. With true dramatic instinct he revealed the longing for happiness and beauty in the pure heart of the drunkard's daughter Helene, and we are moved to pity when the idealistic reformer from the city deserts her for fear of the hereditary taint of alcoholism in her family.

Despite the chorus of hostile criticism, this play became the prototype of naturalistic drama in Germany, and, encouraged by his friends, Hauptmann wrote three new plays in rapid succession: *The Festival of Peace*, *Lonely Lives*, and *The Weavers*. In *The Festival of Peace* he depicted the deplorable effects of hereditary insanity. In *Lonely Lives* he laid bare the soul of a man torn between conventional loyalty to his wife and an intellectual attachment to another woman. In *The Weavers* he produced a new type of play, which is regarded by literary critics as one of the best works of the naturalistic

school in Germany. The theme of the play is the rebellion of the Silesian peasant weavers. Driven to frenzy by poverty, injustice, and humiliation, they rise in revolt and pillage the homes of their cruel employers. Hauptmann's own grandfather had worked behind the weaver's loom. As a youth Gerhart had often heard of the privations and misery endured by these unfortunate victims of industrial progress. The socialistic tendency of *The Weavers* aroused the opposition of the Prussian government, and the German Emperor clearly indicated his royal displeasure. But Hauptmann was neither an agitator nor a politician. He was an artist with a heart of compassion for the sufferings of his fellow creatures.

Strange as it may seem, Hauptmann, the recognized leader of the naturalistic school, next produced a romantic and artistically beautiful dream-play, *Hannele's Journey to Heaven*. Nowhere in literature is there a more naive and touching character than Hannele, who seeks to escape from the prison-house of her miserable existence by plunging into the icy waters of the village lake. Rescued by the schoolmaster, she is taken to the almshouse where, in delirious ecstasy, she witnesses her own funeral, accepts the adoration of her playmates, and shares the reverent awe of the villagers. Suddenly her drunken, cursing foster father appears. In terror she turns to the schoolmaster who, in her imagination, assumes the role of her lord and savior. Serenely confident, she listens to the angelic choir as she ascends to heaven, and the play closes with the simple gesture of the physician as he quietly utters the single word: "Dead."

Hauptmann's enemies in Germany made every effort to discredit this play, asserting that it was abnormally religious. In New York City certain self-appointed guardians of public morals brought suit against the American producer, alleging that the performance involved cruelty and desecration, but this wave of violent criticism was gradually replaced by a rising tide of public appreciation.

Hauptmann now turned his attention to historical drama and spent many months in studying the peasant wars in southern Germany at the time of the Reformation. He selected Florian Geyer, the rugged, aristocratic champion of the peasants, as the hero of his drama. After a series of defeats the

peasants were subjected to horrible indignities, and Florian Geyer died a martyr to the cause of human justice, deserted by his friends and reviled by his foes, sacrificed, because his allies were timid individuals lacking in social vision.

Hauptmann looked forward with high hopes to the production of this play. No detail was neglected to make it a sensational success. Every peasant and citizen, every knight and squire, was to appear on the stage, true to life in every word and gesture. Dramatic mass movements were to hold the audience spell-bound while their hearts were stirred by the tragic fate of the hero. But the smug theatrical public of the nineties failed to respond, and the play was generally condemned by the critics. Hauptmann, however, was not embittered by this unexpected reverse. He felt certain that his masterful drama would one day receive due recognition, and, indeed, today *Florian Geyer* is a familiar figure on the German stage.

Hauptmann's most popular and best known work is *The Sunken Bell*, a poetic creation of rare beauty, symbolizing man's struggle with his unseen foes. Heinrich, the bell founder, has an ideal far beyond the reach of his fellow-mortals. The crowning achievement of his successful life is the bell which is to hang in the church on the mountain above the village. This symbol of man's conquest of nature is hateful to the sprites and spirits of the forest. A malicious satyr tampers with the wagon wheel. It gives way, and the bell leaps in mighty bounds to the depths below. Heinrich is injured in attempting to keep his bell from falling, and believes himself to be at the point of dying when he is discovered by the delightful elf Rautendelein, who longs to know the joys and sorrows of the world of men. Heinrich sees in her the ideal for which he has ever been striving. Revived by her presence, and inspired by her co-operation, he aspires to create a set of chimes which will draw all men to loftier heights of reverence and devotion in a temple dedicated to the worship of the sun. He leaves his wife and children in the village, and lives with Rautendelein in his new workshop on the mountainside. The village pastor cannot comprehend Heinrich's new ideal, and seeks in vain to reawaken his loyalty to village conventions. The bell founder persists in his lofty enterprise, but doubt and misgivings begin to dis-

turb him. He is mocked by the satyr and attacked by the villagers who attempt to destroy his workshop. In spite of these interruptions he endeavors to go on with his work until, one day, he fancies that he sees his two children bringing a jar filled with the tears of their mother who has drowned herself in the mountain lake. He now curses Rautendelein, thrusts her from him, and rushes down the mountainside. The lofty dream of the bell founder is ended. Disillusioned, he passes into the gloom of the long, long night of death. In the character of Heinrich, Hauptmann has, indeed, given us a fascinating picture of the joy and enthusiasm of the inspired artist, gradually fading into despair because of human impotence.

Another play in which a disintegrating character is presented in more tangible form is the tragedy entitled *Drayman Henschel*. Once a prosperous and respected citizen, Henschel becomes the victim of circumstances beyond his control, and finally takes his own life. Judged by the standards of naturalism *Drayman Henschel* is doubtless the best of the many dramas which Hauptmann has written.

Hauptmann, however, was not content with the mastery of the naturalistic technique. Many of his plays reveal a delicate lyric quality, and his women characters are often endowed with subtle beauty and charm. In his later works he turns more and more to symbolism, and his post-war

epic, entitled *Til Eulenspiegel*, is a magnificent allegorical poem.

Hauptmann's quest for spiritual values is perhaps best illustrated in his narrative works. In the novel *Immanuel Quint, the Fool in Christ*, he tells the life story of a poor peasant lad who believes he is divinely called to re-enact the experiences of Christ on earth. With humility and devotion he pursues his mission,—misunderstood, and ignored by those whom he longed to save.

In his narrative works, as well as in his plays Hauptmann's strength lies in his masterful analysis of character. No other writer is a more representative interpreter of our industrial and social-minded age.

Hauptmann lays bare the human soul, not by depicting its victorious quest, but by divesting it of its material environment; not in the thrill of accomplishment, but in the realization of defeat. Throughout his works, from the early naturalistic dramas to the later mystic and symbolic novels, he reveals a unique power of observation and an almost pious regard for the sufferings of his characters. There is no class prejudice in his works, seldom even resentment or scorn, for "he who despises the earthly, can have no vision of the exquisite," and "he who spurns the clod, can not honor the grass that springs therefrom." Like Goethe he has a profound reverence for nature, and is convinced that man's highest goal lies in the attainment of spiritual values.

Goethe's Conception of Personality

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"Höchstes Glück der Erdenkinder
Sei nur die Persönlichkeit."

—*West-östlicher Divan*.

TO Goethe philosophy became action, the realization of thought in living. It is well known that Goethe did not regard the efforts of the systematic philosophers with great kindness. His attitude in this respect appears again and again throughout his writings. In *Faust* Mephistopheles says:

"Gray, my friend, are all theories,
And green the golden tree of life."

Logic, he felt, does not develop creativeness. These convictions were natural outgrowths of his disposition and aptitudes. His was too positive and active a nature to be satisfied with the intricate and refined philosophical speculation of his day.

He held that the values of philosophy might be already discovered in poetry and in religion. He looked at the world, not as the scientist and logician, but as a poet and mystic. These facts must be carefully kept in mind when studying Goethe as a thinker, for it is only in the light of them that we can understand the superficial inconsistencies and the surface lack of unity which mark his thought. Goethe himself said that he could not limit himself to one kind of thinking. He certainly did not.

Some few writers doubt whether Goethe can properly be called a philosopher. For one whose interests were so broad, who desired to take to himself the experience of all men, philosophy could not help but be a subject of vital concern. It constituted a significant feature of the life of man throughout the ages and particularly so in Germany during the period in which Goethe lived. If Goethe was not a philosopher in the scholastic sense, he certainly expressed himself on philosophical subjects. And these expressions are not

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In the case of such a thinker, living in the age in which he did, it is no small wonder that man should occupy the central part of his thought. The humanist movement was in full swing. Man and nature are the two conceptions on which Goethe's entire philosophy rests. In fact they are Goethe's philosophy and his thought on one cannot be understood without his thought on the other. A study of personality is, therefore, necessarily a study of man, man in relationship with nature. The key to the whole problem lies in this relationship.

A person exists, first of all, in the realm of nature. Goethe felt that the secret of life lies in man's relation to the universe. Goethe's belief in regard to nature was constantly developing and changing, yet it remained harmonious throughout. Man's life has its source in the universe and his nature develops through the interchange of activities with the universe. Spinoza absorbed man in the universe. Goethe gave him more independence. The whole environment is ensouled, akin to him. The soul—which Goethe uses in much the same sense as personality—and the world are closely akin to each other. The world expresses on a large scale the experiences of the individual. Nature encircles man, engulfs him, yet does not crush him. Reality is primarily nature. God is nature. Goethe rejected transcendentalism. God to Goethe was the unity behind the manifold and fluxing manifestations of nature. Nature is a spiritual whole, the all-pervading Deity, who is in ultimate union with the world; and who does not work from an external standpoint, but within the being of the universe. Goethe felt in his own soul the oneness and divinity of nature. His soul was "a mirror of the infinite God." All man's life rests on a given natural order. Man cannot and must not try to get behind phenomena. Goethe did not believe in destructive analysis. He tried to grasp nature, the world, as a whole. "Significant knowledge is only knowledge of the whole." The true means of attaining knowledge of nature is by a "cognizing or intellectual intuition seen through the parts." A true understanding and knowledge of things is only attained by rapt contemplation, an essentially aesthetic experience. Thus arises a harmony between subject and object, between person and the thing known. Man's life is encompassed within impassable barriers. To be finite is to be circumscribed.

Faust in the first scene of the Second Part recognizes, when the sun rises, that he cannot look the sun of the universe, the full truth of things, in the face. Elsewhere Goethe wrote, "Man is formed to look on lit things, not on light." But he also believed that nature is not opaque to man's reason and man's knowledge. Thought did not impose itself on nature; it found itself there. Nature has secrets. She is no mere mechanism bound by stable laws. Man's last view of her must be interpreted and from the sum of her manifestations man must divine her soul. Goethe held that science could not discover her inmost secrets, the ultimate truth, but that poetry and religion could go a long way in causing him to feel aware that each had something which the other did not have. In conversation with Ecker-

mann he said, "His (man's) faculties are not sufficient to measure the actions of the universe; and an attempt to explain the outer world by reason is, with his narrow point of view, but a vain endeavor. The reason of man and the reason of the Deity are two very different things." At another time in these conversations Goethe said, "Man is born not to solve the problems of the universe, but to find out where the problem begins and then to restrain himself within the limits of the comprehensible." He also expressed much the same idea in a formula:

"a. In Nature there is everything that there is in the Subject.

"y. And something more.

"b. In the Subject there is everything there is in Nature.

"z. And something more.

B can know a, but y can only be surmised through z. Thus arises the balance of the world and the circle of life into which we have been brought. That Being which holds these four elements together in perfect clarity has been called from all time, and by all nations, God."

Man can only develop through contact with the universe, but he has an inward contribution of his own to make. The divine reveals itself everywhere but only reaches self-consciousness in man. This is true of every man, but in varying degrees. Thus in a letter to Pfenninger (April 26, 1774) he wrote that "the words of man are the words of God." In *Prometheus* we find, "And a deity spoke when I thought to speak, and when I thought a deity was speaking I spoke myself." This idea is also expressed in Spinoza's writings.

Man cannot understand his own nature without the effort to understand natural things. Goethe wrote, "Man knows himself only in so far as he knows the world; and he becomes acquainted with that only in himself and with himself only in it." He asserted with emphasis at another time, "He who cannot get into his head the truth that Spirit and Matter, Soul and Body, Thought and Space, were, are and will be the necessary twofold constituents of the universe, that both have equal rights, and therefore that both may be regarded as representative of God, he who cannot rise to this thought, ought long ago to have given up thinking at all." In his *Fragment über die Natur* Goethe describes nature as many and one, as in constant flux with everything new, and as static, as all in every part and every part in all. Then he adds, "Only through love does man draw near to her." In the poem "*Ultimatum*," written in his old age, he writes:

"'At your old tricks!' you say,

'Mocking us so;

Nature has more in her

Than we fools know!'

"'Nay, you are all astray;

Mine is no mocker's part;

Is not the core of her

Set in man's heart?'"

Love is nature's crown. Goethe said, "Man is the first speech Nature holds with God." All of this was the basis of Goethe's belief in reverence. No man, not even the least, should hold himself in contempt, for, being a part of nature, he has

in him that which is divine. "When he speaks God speaks." Herein lies Goethe's love for everything living and especially human nature. Everywhere the divine Immanence leads us to recognize something precious. "God is always meeting Himself; God in man meets Himself again in man." Thus in the end reverence for himself became the highest kind of reverence. He said, "He who will not begin with wonder and admiration will never find entrance to the Holy of Holies." Confidence and reposeful security lie in the organic feeling of unity with all other beings.

The whole in which the individual has his place and whence he draws his individuality is a synthesis of opposites. The manifoldness lies in difference within unity. "Each can have his own truth and yet truth remains ever the same." Each individual has a mode of development peculiar to himself yet it is also an expression, a symbol, of that which is most universal. When we are striving for our own development we are at the same time laying hold on Infinity. Therefore our life, like that of the whole of which we are a part, is a strange blending of freedom and necessity. In the whole they are constantly reaching a mutual adjustment. Freedom, of a kind, he found in the world. It is the freedom under law. To Eckermann he said, "Freedom consists not in refusing to recognize anything above us, but in respecting something above us; for by respecting it we raise ourselves to it and by our very acknowledgment make manifest that we bear within ourselves what is higher, and are worthy to be on a level with it." At another time he indicated that man attained freedom only through activity, through work, through character. The freest individual is he who recognizes that he is part of the whole, that as such he must reverence the whole and as such he must limit himself to it. Goethe believed that the individual and the universe are determined by necessity because God is omniscient and freedom would limit him. Pantheists look upon necessity as the divine reason itself. Caprice would mean that God would act contrary to reason. Goethe himself felt his life subjected to a compelling force in all his being. In the *Urfaust* he wrote, "For thou art right, chiefly because I must." Again in his *Die Natur* of 1783 he wrote, "One obeys the laws of nature, even when one resists them; one works with her even when one intends to work against her." He felt this to be most particularly true in the realm of art. The most perfectly determined work is the most perfect work. Caprice leads to imperfection.

How can man be fitted into a cosmos of the nature of this in which law plays such an important part? In such a world of divine necessity how does he attain happiness? Goethe answered this question very explicitly. He said, "The highest happiness of the children of this world is to be found only in personality." Man can withstand the outward circumstances around him. He can turn them to his own purposes. He can create. This implies not only admiration but also reverence for the possibilities of personality. Thus also Goethe maintained that everyone has his own religion. And in his *Essay on Winckelmann* he

indicates that value he places in the realm of nature on man,—whose distinguishing characteristic is personality. He says, "When a man is sane and healthy, when he feels that his nature is acting as a whole and that he is living in a whole which is itself great and noble and beautiful . . . then, if the universe could see itself, it would cry aloud that it had reached its goal and shout for triumph at the glory it had won. For what would be the good of all the stars and the galaxies, all the comets and nebulae, all the worlds that are made and a-making, if in the end there were no happy man alive to enjoy instinctively his own happiness?" Here is a point in which Goethe closely approaches the Christian teaching.

All Goethe's moral conceptions are based on this same belief in the paramount value of personality. In all this Goethe does not appear to recognize evil. Yet he was very conscious of its existence. He felt that evil is an integral part of the good. Goethe borrowed from Spinoza the proposition that God is responsible for evil, that it had been, from the beginning, in His plan for the universe. It has no positive existence at all. It is the negative side of existence, the tendency to disintegration and annihilation immanent in all life and productive, in spite of itself, of good. Goethe even came to consider those who opposed and hated him as a necessary element for his own development. Mephistopheles is the spirit that denies. He becomes the unwilling agent in Faust's redemption. God says, in the *Prologue in Heaven*, that He can "sting and stir and, devil-like, create." To Eckermann Goethe said, "The moral element came into the world . . . through God himself like everything else. It is more or less inherent in mankind generally, by great deeds or doctrines, manifested their divine nature." God, when he allows Mephistopheles to have his way with Faust, knows how it will come out. He says, "Then stand ashamed, forced to admit, contrite, That Man, through all his obscure, striving urge is ever conscious of the path to right."

The means for preserving one's personality, as accepted by Goethe, are given in Spinoza's writings. "Every being is preserved by the laws which are essential to it." The development of personality is the fundamental and inviolable law of all human activity. Every individual mind has within it a tendency toward complete development of itself and each individual has a distinctive nature according to which he is bound to act. Each individual has a unique mission of his own. *Die Wahlverwandtschaften* teaches that man cannot help wishing to act in accordance with his own nature. The possibility of raising mankind to a higher level rests upon the necessity of individual self-improvement. Man must aspire to become a microcosm, a world-embracing personality. Goethe said, "A creature is beautiful when it has attained the summit of its natural development," which he defined as "the period of growth in which the character peculiar to any creature appears perfectly impressed upon it." A person must remember that "He that saveth his soul shall lose it and he that loseth his soul shall save it." All must be yielded to the abiding reality, to the Infinite. Goethe's works all teach

that liberty may be gained by acquiescence in, not by defiance to, the moral and physical laws. Discipline and self-reliance are required to do this. Goethe wrote,

"The man who conquers self his freedom gaineth

From that dread power which creatures all constraineth."

Man must be freed from the tyrannical rule of the world and of his passions. This does not mean that he must deny his passions, that he must become ascetic, but merely that he must not become a prey to them. Passions cease to be passions as soon as they are objectified and understood. In fact, many times these passions in their production of joy are a decided help to him. For he believed that the greater joy we feel the more nearly we approach to perfection and to the part we have in the exact nature of the Deity. He must efface all unpleasant emotions such as grief, pain, and remorse. Goethe's temperament, with its natural avoidance of anything that hurt, was unable to recognize the wholesome, though bitter, discipline of pain. Nor does it mean that man should be a recluse from his fellow men. His fellow men are most akin to him and among them he can find his greatest opportunity for work and service. But he must not let any of these gain precedence for him over the eternal things. The free man ceases to weep or laugh over things and seeks to understand them. He must be devoted only to the things of the world which have enduring value. All must be yielded to the Universal Life which does not swallow up differences, but is the only means of bringing each individual person to full development. The great oppositions of good and evil, black and white, love and hate, through this are brought into fruitful relations. Amid all change Goethe's heroes tend to preserve their original nature. New aspects are disclosed by new outward circumstances, but their final salvation lies in their return to their original nature which is in the Infinite. One must constantly subordinate the lesser realities to the All-including and renounce all that nature and fortune refuse us. In the *Zahme Xenien*, number 260, we find, "The more thou hast the feeling of being a man, the more thou art like unto the gods." Goethe taught man to be, above all, thoroughly and wholly human, working with all his facilities in harmony, seeking true totality in the particular, especially in one's particular work, to which he should limit himself, and to find mastery in self-limitation. To Eckermann Goethe said, "He who is wise puts aside all claims which may dissipate his attention, confines himself to one branch, and excels in that." To be one's self and not to resemble anyone else, to resemble, each in his particular way, the Highest,—that is man's duty.

One must develop particularly within himself the element of activity. "Im Anfang war die Tat." One must have all experience, which means emotions of all kinds and activity of all kinds. Goethe likes to use the words "monad" and "entelechy," borrowed from Leibnitz and Aristotle, because he felt that these emphasized the idea of force and activity. He believed that man should train himself, discipline himself, not to desire and dream, but to will and to act. In *Wilhelm*

Meisters Wanderjahre (Bk. 2, c. 9 *ad fin*) he wrote "To think and to act, to act and to think, that is the sum of all wisdom, admitted from all ages, not understood by all. Both must pulse through life as we breathe in and out incessantly. He who takes for his law what the Genius of human understanding whispers in the ear of the newborn child and tests action by thought and thought by action, can never go wrong, and if he does he will soon find his way home again." Education should be not to preserve from error but to lead through error to deeper insight and loftier ideals, to richer experiences and fuller individuality.

"He who cannot raise himself today,
Lost forever more must stay."

Faust is the type of human struggle. He is consumed with the desire for satisfaction. He longs to fathom the inner workings of nature, to get an intuition of the truly real, even to impose his will on that of nature. He knows that he cannot get it in this life and he has lost interest in the life beyond. He feels that in his scholar's life he has excluded love and beauty and living. He wants to be a man among men. Mephistopheles undertakes to make him "bid the moment stay," but he, being unable to understand Faust's lofty ideals, hopes to do it by satiating him with sensual pleasure. Faust comes the nearest to bidding the moment stay when he is in the arms of Helen, the symbol of beauty. Later he recognizes the possibility of satisfaction from work, service for his fellow men. Faust starts out with eudemonism, with the desire for the gratification of every lawless impulse, passes through a stage in which he is devoted to self-culture, and finally, having abandoned the direct pursuit of happiness, happiness comes to him. It is the progress from egoism to altruism. Wilhelm Meister also found happiness in self-forgetful devotion to duty.

Goethe is much criticized that his teaching, in *Faust* and in *Wilhelm Meister*, does not coincide with his life. What commentators do not seem to realize is that Goethe, in these works, gives his ideal, that he himself never fully attained it, but lapsed time and again into the state of self-culture and self-development. He returned again and again to his ideal, always struggling to maintain it. Man seldom fully rises to his ideals. Faust, when he found the possibility of happiness, was old. He knew that he would never attain it. But he knew that he would be saved. "Der Augenblick ist Ewigkeit." He knows that to make the moment stay he must see it under the form of eternity and this he cannot do.

"Bound by laws
Adamantine, eternal,
All we must refill
The ring of our life.
But Man alone
Shall reach the Unreachable,
Past all winnings
Man shall win;
He shall be arbiter,
Chooser and judge.
Through Man shall the Moment
Live and endure."

—Das Göttliche.

Faust becomes the type of restless endeavorer from lower to higher spheres of life, as Kuno Francke puts it, "from the sensuous to the spiritual, from enjoyment to work, from creed to deed, from self to humanity." Faust at one time says, "Restless activity portrays the man," and at another, "The glory's nothing, all is in the deed." He who strives strays, yet in that straying finds salvation. "Man errs so long as he will strive." Yet he must not let his errors, his sins, trouble him. Remorse, Goethe believed, is negative and unproductive. Among his sayings we find this: "Impatience won't do, still less remorse! The first makes old sins worse, the second breeds new."

He conveys this same idea of the facility and sin of remorse by indicating that Gretchen's remorse in church is prompted by an evil spirit. The prison scene of the Gretchen tragedy holds the meaning of the whole. She is saved not by her remorse, not by indulgence or compassion, but by the redemption of a soul by the birth of a soul. Repentance Goethe valued in its proper meaning of "change of mind." The whole structure of the Second Part of *Faust* depends on this meaning of repentance. The philosophic journey is shown, but the object of pursuit is never indicated. As George Santayana so well expresses it:

God and Faust himself, in his last moment of insight, see that to have led such a life in such a spirit was to be saved; it was to be the sort of a man a man should be. The blots on that life were helpful and necessary blots; the passions of it were necessary and creative passions. To have felt such perpetual dissatisfaction is truly satisfactory; such desire for universal experience is the right experience; you are saved in that you lived well; saved not after you have stopped living well but during the whole process. Your destiny has been to be a servant of God. That God and your own conscience should pronounce this sentence is your true salvation. Your worthiness is thereby established under the form of eternity, imperfect in time, perfect in eternity.

Each person is, in the end, dependent on himself in his loneliness to find courage to keep striving amid constant failure. The only answer which a man, in time of need, receives is, "Physician, heal thyself." Spiritual help is given those who help themselves and through that gift alone man can be saved. After Faust's death, as Mephistopheles tries to carry him away to hell, the angels intervene and carry the immortal part of him to heaven. He is saved. The angels in heaven sing,

"The soul that still has strength to strive,
We have the strength to free."

This is Goethe's belief in the doctrine of grace and he is here again in harmony with the Christian religion.

Goethe had no fixed and dogmatic creed about a life beyond. He, however, indicated very clearly how firmly he believed in the indestructibility of personality. He said to Eckermann, "Those are dead even for this life who hope for no other." At another time he said, "If I work

restlessly on to my end nature is obliged to provide me with another form of existence, when the present form is not longer able to support my spirit." Yet again he said, "I am fully convinced that our spirit is a being of a nature quite indestructible, and that its activity continues from eternity to eternity. It is like the sun, which seems to set only to our earthly eyes, but shines on unceasingly."

His ideas on immortality, or one might say rejuvenation, are thoroughly naturalistic. There is a life after death but only for such persons as have deep roots in nature, as have attained in this life the feeling of oneness with Infinity by letting the lesser realities go. The deep mind carries over into its next incarnation what was deep in it. Its superficial merits and demerits are forgotten. Suicide, Goethe felt, is not an attempt to end life. It is an assertion of life. It opens the way, when the present circumstances become intolerable, to a new life under totally new and unknown circumstances. Not all men are equally immortal. He was fond of imagining that spirits who have too little force to desire or to bear the burden of personality would be re-absorbed into the Universal Life, losing whatever elements of individuality they might have had. It really is a form of conditional immortality. "In order to manifest one's self in the future as a great entelechy one must be one here and now."

This world, however, has plenty in it to do. Our chief duty is to work and live here and to attain deep minds and let the future take care of itself. The present world demands our complete attention. He even says that occupation with the ideas of immortality is for people of rank, especially for ladies who have nothing to do, and for those who have been unsuccessful in this life. "It is an article of my faith that only through fortitude and faithfulness in our present condition can we raise ourselves to a higher plane of being in our next existence and thus become capable of entering upon it from this temporal existence of ours to the beyond of eternity." The purpose of our life is our own immortalization.

"Drop all transiency
Whate'er be its claim,
Ourselves to immortalize,
That is our aim."

—*Maxims and Reflections.*

Goethe's belief is genuinely optimistic. It is founded on a belief in hope, a belief which never deserted him even though it did not spring out of his natural tendencies but rather had to be cultivated. It is well expressed in the occasional poem called "Symbolum." Carlye speaks of it as the marching music of mankind.

"The Mason wanders
Like all who live,
And all the wonders
He strives to build
Are like man's striving.

"The future will waken
New joy, new grief.
We see but one step,
And that step brief,
Yet pass through unshaken.

"Dark in the distance
There hangs a veil,
Solemnly. Silent,
The stars are above us,
Beneath us the graves.

"Behold them and ponder!
Strange visions will rise,
Changing, baffling
The bravest eyes,
Dread visions, grave-hearted.

"But listen! The voices
Call from the sky,
The Spirits, the Masters,
Unceasingly:—
'Loiter not! Work!

"Here are woven,
Here in the calm,
For all who labor
Full crowns of palm.
We say to you, Hope!"

From this discussion we find that Goethe believed in a self-conscious, moral, but limited, spirit which is a personality. We also find that man can attain happiness only through the personality, through the full development of the personality. This implies discipline, self-reliance, and above all, activity, activity for his fellow men. He must meet much error, but in the end he can conquer if he will only try hard enough. The essence of Goethe's message is that the purpose and crown of life is living.

NOTE: This is a prize essay of the National Goethe Essay Contest for Undergraduates of colleges and universities, which was sponsored by the Carl Schurz Memorial Foundation, Inc., Philadelphia, as a part of its activities during the Goethe Centenary Year 1932.

The subjects chosen for the contest were: "Goethe's Conception of Personality," "The Art of the Youthful Goethe," and "Goethe as a Lyric Poet."

The judges were: Professors A. Busse, of Hunter College of the City of New York; W. A. Cooper, of Stanford University; A. R. Hohlfeld, of Wisconsin University; Edwin Roedder, of the College of the City of New York; Carl F. Schreiber, of Yale University; D. B. Shumway, of the University of Pennsylvania; John A. Walz, of Harvard; and Harry W. Pfund, of Haverford College.

Essays were submitted by 71 students of 51 colleges and universities, representing 25 states. Of the seven prizes awarded, this essay received the Fifth Prize, \$50.00.

The author of this essay was selected as one of two students to represent the Deutscher Verein (German Club) of the Los Angeles Junior College in the contest. She is a member of the Athenian Honor Society, Alpha Mu Gamma (Foreign Language Honor Society), and is a past Historian of the Deutscher Verein.

MEYER KRAKOWSKI,

Sponsor, Deutscher Verein, L. A. J. C.

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CONCHA ESPINA, POET NOVELIST OF THE MONTAÑA*

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THE wand of her fairy godmother must have touched Concha Espina's pen while it was still a bit wobbly, for even her first little volume of ingenuous verses, written when in 1903 she was still in some respects a child, sings rather melodiously though it is scarcely prophetic of the brilliant career of its author as a poet and as a novelist. Neither the girl's first collected verse nor the woman's first sallies in prose proclaimed the Concha Espina of today, who delights all lands with her art, whom Spanish critics and critics the world over praise without stint, before the complex harmonies of whose work even Zoilus is respectfully silent. Concha Espina pleases all sorts of novel readers, but she more particularly appeals to the reader who demands of a novel a good many things besides the story, and of them we shall presently speak. She has a remarkable following of the critical and the uncritical, the fastidious and experienced, the naive and sentimental; all, in their several ways, are satisfied. Not Spaniards alone, wheresoever dispersed around the globe, but Englishmen, Germans, Italians, Poles, Dutchmen, Swedes, Russians, Yankees and Frenchmen—whoever reads novels reads Concha Espina, for translators have everywhere arisen to show their countrymen what this Spanish woman has done. Thus the fame of Concha Espina is planet wide.

It would be absurd to try in so brief a paper to define a life, to give a so-called biographical sketch; but, without passing the limits here suitable, it may be said that

Concha Espina is a native of Santander and for fifteen years was one of a large and happy family there, well to do and highly respected. She had no early education in adversity—a handicap for her future biographer. In comfort and ease she acquired an uncommonly wide and solid education; her vocation was early recognized and affectionately stimulated; loving relatives and friends praised her first little lyrics far beyond their worth. But worth they did have, for already Concha was seeing more in her native Montaña than meets the eye, and she sang the countryside as her heart interpreted the landscape. From her heart also welled other lyrics, some inspired by her mother, some by the Virgin Mother. They were written by a high-hearted and observant little girl with an ear for rhythm and an eye for form. They were published in *El Atlántico* of Santander. And Concha was still in her thirteenth year.

And then, hardly had she slipped into womanhood when she married disastrously. She and poverty went with her husband to Chile, and poverty saw to it that she worked hard for her bread. But by good luck (as we say in our ignorance) the work was desk work, writing. Concha was the Chile correspondent of *El Correo Español* of Buenos Aires and of a Santander paper. So she went on writing, which was the one mercy allowed her, it would seem. She wrote verses, too, and—we need not stop over the details—after a time she returned to Spain and took her verses with her. In Valladolid, in 1903, they were published as *Mis Flores*. It is a collection abounding in delicacy, tenderness, sweet childlikeness, maidenly exaltation; the spiritual exaltation is remarkable,

* Address given at the Los Angeles Public Library, in the Series of Lectures on Leading Modern European Authors, on January 31, 1933.

and attracted the most experienced critics. Enrique Menéndez y Pelayo, brother of the great Don Marcelino, wrote the prologue, well prepared to do so both by natural gifts and genuine interest in Concha's career. And Don Marcelino himself, the supreme literary authority, counseled the young poet to persevere, but specified the novel as her proper field.

And to the novel she now turned, using it as she had used verse, to celebrate old Cantabria, her beloved Montaña, "la tierra." In 1909 appeared *La Niña de Luzmela*, filled with keen but loving observation of people and places, filled also with the young authoress, her opinions, her outlook. But, far from being mainly contemplative, this first novel displays her uncommon aptitude for the dramatic and for setting her drama brilliantly. The heroine, Carmen, is a complex creature; she testifies to her creator's early understanding of feminine psychology and her early developed power of portrayal.

Next year, 1910, came *Despertar para morir*, a painful tale in which mystic notions of duty torture natural impulses. Maria is one of the most admirable, and most pathetic, of Concha's women.

An altogether different but equally true Montaña type is shown in the third novel. *Agua de Nieve* (1912). Regina is ultra modern, has read Nietzsche and Schopenhauer and reread them until her views of literature and life are their views. Eager for wider horizons, she travels about Europe and Spanish America, always on the alert, living intensely, having adventures, falling in love and out again, and returning disillusioned to Torremar, her old home. Disillusioned but untaught, for Regina is too decidedly an egotist to learn anything. Without the slightest scruple she steals a good man from his betrothed, marries him and fumes with tedium, until motherhood softens, reconciles, enlightens.

In 1914 *La Esfinge Maragata* won immediate and universal praise. It is the ripe and perfect fruit of Concha Espina's art, admirable in all its aspects: rich diction, fine texture, exquisite phrasing, harmony of form and matter, constantly felicitous union of word and idea; it is vigorous, delicate, intense, profound. *La Esfinge Maragata* has been translated into all the chief languages and our own Frances Douglas has put it into excellent English under the title *Mariflor*.

La Esfinge Maragata is a polished perfection; its beauty is devoted to a tale of sad lives, heroic without glory, sublime in valiant lowliness, laboring unceasingly against hostile nature, hostile man, poverty of every sort, every advertisity that man encounters. Strange it is that so virile and violent a drama should be set in jewels; stranger still that it should be the work of a woman. It would seem, after reading this novel, that the male or the female quality of a work of art is not indicative of the sex of the artist. Yet quality opposite to sex is not a very rare phenomenon. What is indeed rare is duality of endowment, combining in a single genius the distinctive qualities of each sex, uniting vigor with beauty, stern and challenging power with compassion. But duality of this rare kind marks the genius of Concha Espina. She abounds in pages that seem to come from the hand of a man indifferent to style, contemptuous of refinement, intent only on being heard, determined to impress his ideas, impose his judgment, exact submission and force conformity. But suddenly the lyric note is sounded, a delicate and seductive image emerges, fragrance rises as from the bower of a virgin enchantress. More than that, the two aspects sometimes not only alternate but intertwine in perfect and beautiful union. These pages are the chief marvel of *La Esfinge Maragata*.

Concha Espina's powers of expression as a novelist are the powers of a true poet. She is a poet novelist. Her choice falls as if by magic on the one right word in all the language. Her diction is so exquisite, her cadence so lovely as to thrill every reader responsive to perfect wording. But her art is too well balanced to yield to diction what belongs to narration and portraiture. She indulges in no "fine writing," no purple patches. On the contrary, her phrases are so perfect, so felicitous, that they pass almost unnoticed; they illumine the tale and enhance its beauty so unobtrusively that only by analysis do we discover the secret of the limpid and sparkling flow of the pages. It is the secret of the inspired word, the phrase exquisitely attuned to the sense. It is a rare gift, seldom bestowed on any but true poets. As Professor de Onis says: "In every good novelist is always hidden a poet."

With qualities such as these, it is no wonder that the Spanish Academy awarded to *La Esfinge Maragata* the Fastenrath Prize

for the best novel of its year. Even critics adverse to the Academy and to academies have applauded this award as precisely right.

To summarize the story of *La Esfinge Maragata*—or *Mariflor* in Frances Douglas' translation—would be to unsay what has just been said of the qualities of Concha Espina, since the bare story is naught. The perfume and music and profound feeling would not be conveyed. Enough to say that *Mariflor* was born to love and to suffer, and from her first entry, as we meet her traveling far from the scene of her heart's desire and her heart's despair, she at once absorbs our attention and sympathy. Her valiant resolve, her exalted love, all her devotion is to that barren land where women labor as rewardless as oxen. Her story is of the terrible beauty of that devotion. No, the book cannot be summarized; it is made up of a thousand little things, indistinguishable separately, but all tributary to the passion and loveliness of the whole. The leitmotif of this novel and of a large part of Concha Espina's work is the very opposite of that of the usual tale, where after incredible hardship the hero and heroine attain their ends. Here, the incredible suffering is not so rewarded. The dominant note of Concha Espina's novels is failure of realization; her people live, like the mass of humanity, unsatisfied; however brave, loving, sensitive, competent, no distinction of deed nor loftiness of character leads to the conquest of the heart's desire.

The American reader may feel disappointed when *Mariflor* consents to cast her lot with Antonio although she still loves the poet. The happier finale, however, would have been out of harmony with the nature of life in *Maragata*. *Mariflor* exemplifies the traditional self-abnegation of her people, especially the women, among whom so-called "self-expression," in the sense of living for oneself alone, is unheard of. In that little clan, a remnant of the earliest inhabitants of Iberia, the women are essentially self-sacrificing, untouched by modernity and its egotism. No, *Mariflor* was born to withstand, endure, and suffer, like her sisters, and her creator is artistically right in darkening the beautiful tale with the shadow of pain, undisturbed by any public clamor for a pleasing plot, however false.

And it is a marvel that Concha Espina, employing such a leitmotif as she does here

and in most of her tales, should have received worldwide acclaim. A somber and unsmiling conception of life is not found in novels written for the multitude, yet the multitude has approved Concha Espina in spite of her refusal to depart from her sincerity. It has approved because of the alluring beauty of her pages, which has charmed the reader into surrender to the higher beauty of the human truth to which the exterior loveliness of the telling is so exquisitely harmonized. The reader, of whatever category, is swept into conviction and accepts the philosophy implied in the story, accepts the leitmotif as he would accept it in listening to a symphony. For, after all, what in life is so universal and inevitable as the vanishing dream, the frustrated hope, the prayer unanswered, fruitless valor? The question is idle. It has been answered in all great poetry, in all great music.

What, then! Shall our novelist not tell also of realized joys? Yes, they shall and they do. For this also is true, this also is a constant leitmotif of human life. Concha Espina, in this same novel, says, "All the world's happiness lies, I think, in conformity." But in what conformity? In yielding, with a grace that we call heroism, to the inevitable. That is all we know of felicity. But it is not all we know of salvation, for this may come also through the opposite course, through refusal to yield, renunciation of felicity.

But read *Mariflor* and see for yourselves that Concha Espina, whether depicting conformity or unyielding rebellion, shows each of these destinies with an art inspiring enough to purge the soul. In this aspect she is often remindful of our own Thomas Hardy.

But all is not shadow in *Mariflor*. Leave to the Russians the unrelieved shade. The truer art of Concha Espina admits sunshiny hope. And this reminds me of Don Miguel, a minor character of this story of *Mariflor*.

One standard test of excellent fiction is the excellence of its minor characters, a value frequently found in these novels, and one of the most attractive characters created by Concha Espina is the parish priest in *Mariflor*. Don Miguel is virile yet tenderly sympathetic, zealous but humble; he is a lovable man and remindful of Manzoni's Don Abbondio in *I Promessi Sposi*. In the presence of Don Miguel we are warmed and

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cheered and hopeful again.

In another key is *La Rosa de los Vientos*, published in 1916. The scene changes, too, as well as the key, but remains Cantabrian; it is a mining region. The principal character, Soledad Fontenebro, has little in common with Mariflor except her conscience. Soledad is a captivating girl; intelligent, too, and intelligently interested in life and literature. Her mother's frivolity causes her and her admirable step-father to draw together in sympathy and congeniality. In her, her cheros were made of clay. Rough and coarse stepfather reembodies his own daughter, the child of a fugitive pleasure, a girl who died in the flower of her youth. At first aloof, Soledad learns to love the essential goodness of the man, and both of them try, with some success, to ameliorate the unbalanced life of the wife and mother. Their relations are maintained on a singularly high plane; their firm characters are in complete control of their passion; purity transforms it into joy. It is a spiritual adventure of well-armed souls, in a danger seldom overcome. It is as thrilling an adventure, spiritually, as, physically, some tale of derring-do in the heart of Africa. This novel is one of Concha Espina's favorites among her own stories. The other, naturally enough, is her first novel, *La Niña de Luzmela*, already mentioned.

Also in 1916 came a volume of essays called *Al amor de las estrellas o Mujeres del Quijote*, a study of characters. One always welcomes a new view of the *Quijote*, or any aspect of it, as one does in the case of any other enduring masterpiece. We read, compare with our previous views, and thus by a series of such readings we arrive at constantly riper judgments. The noted cervantist, Francisco Rodríguez Marín, former Director of the Biblioteca Nacional, one of Spain's greatest scholars, suggested the use of this book as a school text, and it was so ordered.

In 1917 four exquisite short stories were published with the title *Ruecas de marfil*, and obtained an immediate success at home and abroad. Some critics regard their author as at her best in the short story; but this is a judgment difficult to maintain. It would seem, on the contrary, that, beautiful though her short stories are, Concha Espina requires more space for the full display of her powers. Besides, full-length novels and short stories cannot be justly compared. The two

arts, although they may both be possessed by the same person, are distinct. They are so distinct from each other that a single artist seldom successfully practices both. It is therefore noteworthy that Concha Espina excels in both. Let us read a little in the preface to *Ruecas de marfil*, where the author gives us a glimpse of her attitude and of the reason why she can excel in both genres.

"I disdain nothing as trivial and petty," she declares. "A drop of water reflects the universe. Bees make honey. Etruscan buc-is a hank of flax, of uncarded wool, unspun silk; but Imagination and Art, man's good fairies, smooth and refine, spin and weave them into use and beauty. I, with my more rustic loom, have spun and woven into this book the humble and twisted lives of a few women whose obscure suffering and silent resignation have touched my heart. Fair women they had been. And I saw them pass—weeping, smiling—on the way to their destinies. Poor, fleeting lives! Rose petals on the dispersing wind! Brave ships at sea!"

Ships at sea—that is the title of one of these stories, *Naves en el mar*. It is the story—by no means a rare and uncommon one—of a poor emigrant woman on a ship bound for Chile. In a terrific storm in the Straits, while the ship fights its way round the Horn, the woman gives birth to a boy, and dies. The horror and anguish of the mother, who knows she will be cast into that icy deep; the magnificent huge surge of the sea, the rending groan of the timbers and the shriek of the storm—all these are made one, on Concha Espina's magic loom. . . In *La ronda de los galanes* we witness bloody mountaineer vengeance on a stranger who carries off one of the prettiest girls of the village and cruelly uses her. In *El jayón* a mother's love and a wife's struggle to keep her husband faithful are most dramatically told; so dramatic is the story that under the direction of Martínez Sierra in the Teatro Eslava it obtained a marked success. To the heroine, Marcela, is confided *el jayón*, the foundling (a natural child of her husband) at the same time that her own child is born—born deformed. She makes it appear that the one child is the other, until the truth is revealed at the cripple's death during a blizzard. . . *Talín* is also in this collection and is one of Concha Espina's most widely known short stories. Talín, a lively, gay,

and restless child, always singing, reminds her elders of the bird whose name they give her. When but ten years old an accident enslaves her to crutches, invalidism, tedium, and—dreams. And one day she is miraculously cured. That is, a godlike young aviator, touched by her worship, takes her with him into the heavens, and, without suspecting it, gives her what is for her the most precious of gifts—death.

Three years after this collection came, in 1920, *El metal de los muertos*, the story of the Río Tinto mines and the labor conditions there, a formidable indictment of abuses, a valiant defense of the motives for the occasional explosion of desperation in strikes and violence. Misery settles like a poisonous gas over the mines; the beauty of the countryside is an irony. It is with difficulty that one recalls that the author of this harsh, courageous book is a gentle little lady, of the utmost refinement, who lived for a time in the midst of those horrors, the better to reinforce the audacity of her manifesto against the rapacious exploiters.

Following this came, in the next two years, three collections of short stories. In the first of these, *Pastorelas*, their author says of the matter and manner of them: "... from my heart's blood I have distilled these pages . . ." And in the third collection, *Cuentos*, the prologue notes that "these tales are not written in the orthodox fashion," and that is well, for it is to Concha Espina's departure from prescription that we owe many a luminous scene; even the melancholy that perfumes them arises from these lyrics as the peculiarly personal quality of the artist. Cansino-Assens says that in these three books—*Pastorelas*, *Simientes*, and *Cuentos*—"we see with particular clearness the ingenuous and spontaneous reaction of Concha Espina's spirit to the spectacle of life."

Of the year 1921 is a work of greater amplitude, one which the author considers to be her best novel, *Dulce Nombre*. It is widely known in the United States in the splendid version by Frances Douglas, who calls it *The Red Beacon*. It is a story of acute mountaineer poverty and selfish brutality, but out of these comes an artistic triumph, a tale and a telling so remarkable as to leave room only for admiration. The heroine, Dulce Nombre, the betrothed of Manuel Jesús, is forced by her father to marry the

wealthy Malgor of twice her age. Manuel in despair takes ship for Cuba and after many years returns, with his riches, to his village. Like all her neighbors, Dulce has been a faithful wife, and more than that a solicitous nurse of the infirm Malgor. Needless to say, she has also been a model mother of her only child, María. But shortly before Manuel's return Malgor had died, and there was no one who did not expect her to marry Manuel. He, however, by a series of circumstances, fails to meet Dulce. It is María he encounters. Her beauty, her notable likeness to her mother at the same age produce in him an attitude that the girl interprets in the usual way. She tells her mother, whose instinct for life, whose longing for happiness, renew in her the élan of youth. She feels herself quite equal to recapturing Manuel's love; indeed, it does not occur to her as a recapture but a resumption of the old relation. But suddenly, and before she has met Manuel, in the crisis of her emotion, her heart turns to Nicolás de Hornedo, who has always, unrequited, loved her; she sees Nicolás in a new light, and in utter sincerity she offers herself to him in marriage. Perhaps in that belated comprehension she finds at last her equally belated happiness. The novel ends on that note.

In *El Cáliz rojo* (1923) which has been called a symphony of sorrow, we meet again the heroine of *La Rosa de los vientos*, Soledad Fontenebro, who cannot forget the husband who has abandoned her. In Germany she meets Ishmael Dávalos, "a Spaniard without a country," a Sephardic Jew of Salonica. Each is a solitary soul, but in spite of a strong attraction to each other, Ishmael cannot overcome her persistent first love, unworthy as its object was. The story was another surprise for Concha Espina's critics. One of them says: "The author has evaded the dramatic conflicts that one would expect to arise when a passionate woman meets so exotic a lover; she austere puts aside all exterior problems of the flesh and of ritual which in an artist less pure would have furnished forth a score of novels. Thus her story flows rapidly, limpidly, without a pause of obscurity." Another, an Argentine, calls this novel "a piece of modern classic art: restrained but rapid, conceived with penetrating insight, beautifully worded. It recalls some seventeenth-century French love story, perfumed and delicate, of per-

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sonal sacrifice to duty, before which reason and feeling both give way. . . . Concha Espina (the critic concludes) has in this novel attained the summit of her literary personality."

In 1924 appeared another collection of short stories, *Tierras del Aquilón*, to which the Spanish Academy awarded the Castillo de Chirel prize. In this delightful little book are our author's impressions of Germany during a visit after the war; it is another testimony to the imaginative observation and sagacious sympathy of the author, who admirably transfers these qualities to a novel environment—from the north of Spain to the north of Europe—without disorientation, without appearing to be a foreign observer.

In 1926 *Altar Mayor* was published. The title refers to Covadonga, where, seven years after the fall of Rodrigo, the Reconquest began with Pelayo. One does not know which most to admire: the splendor of scene, masterly narration, lyric flight, or clear insight. The argument is simple, but again the chief character is the same as in the complex problems of earlier novels: the frustrated woman. Teresina is predestined to pain and sorrow, for her faith is placed in the irresolute Javier, who is ruled by his mother and thrust into a marriage far from his heart's desire. It is astonishing to see what variety Concha Espina can give to this one theme in the course of her novels.

Two stories appeared in 1927, of widely different character but both showing the qualities already remarked. *Las niñas desaparecidas* has a definite lesson to impart; *La llama de cera* is a simple narrative. The former concerns two young girls who, after the reclusion of a nunnery, are suddenly thrust into the turbulence of ordinary life and are swallowed up by it. Which was the "disappearance"—the entry into the religious house or into the city's maelstrom? We are left with this question and are as perturbed by it as if we had known the girls very well in real life. The other story, *La llama de cera*, is, as we said, a simple narrative: of infidelity piously veiled and then rudely revealed.

In 1929 appeared, in *La virgen prudente*, a restatement of the author's fundamental theme. It is not the first Spanish novel to deal with woman's social problem, but it is the first complete Spanish survey of it. Out of Spain, much of it will seem trite, ques-

tioned no longer, but it was a brave work for the Spain of 1929.

Next year came *Siete rayos de sol*, a collection of traditional tales retold with grace. They are mostly gathered from the oral tradition of the Peninsula but also some from the New World. In the same year of 1930 also appeared another collection, *Copa de horizontes*, a series of old stories from non-Spanish countries, all confirming the unvarying nature of man whether in a Mexican oil region or an Arabian desert. Both volumes show the frankly acknowledged influence of the brothers Grimm.

The latest volume that has come to us from Concha Espina, dated 1932, is *Singladuras*; that is, the day's run of a ship. It contains the impressions of a traveler in Cuba and the United States, the always interesting remarks of an intelligent observer, especially when the reader's own land is the scene. The comparatively happy circumstances of the American woman is the high light most emphasized.

Such in brief outline is Concha Espina's accomplishment thus far. Young, vigorous, productive; sincere and naive; alternately lyrical and reflective; unvaryingly graceful, ever alert, observant, and deeply conscious of every joy and sorrow of mankind and womankind, it would seem that Concha Espina's art is such and is based on such qualities as to promise even riper and fuller work as she reaches the culmination of her years.

If one cannot read Concha Espina in the original, let me repeat that two of her novels are to be had in English. *La Esfinge Maragata* under the title *Mariflor* is one; *Dulce Nombre* under the title of *The Red Beacon* is the other. Both are excellent translations, both by Frances Douglas who is a personal friend of the author as well as her translator. If any of you who read Spanish wish to read in the original the three or four works which in my judgment are the best, let me repeat their names in the order of their excellence as nearly as I can place them. They are the novels *La Esfinge Maragata*, *Altar Mayor*, *Dulce Nombre* and *El Cáliz rojo*, and the volume of short stories *Ruecas de marfil*.

In any case, read at least one of the novels of Concha Espina, for your own delight and also because you will then have read of the best that modern Spanish fiction has to offer.

DON RAMON DEL VALLE-INCLAN*

Por MARION A. ZEITLIN, de la Universidad de California en Los Angeles

ALLA por el año de 1896 empieza a verse en los cafés de Madrid (son las palabras del pintor Ricardo Baroja),

un joven, barbudo, melenudo, flaco hasta la momificación. Vestía de negro y se cubría con chambergos de felpa gris de alta copa cónica y grandes alas. Las puntas salientes del planchado cuello de la camisa, avanzaban amenazadoras, flanqueando la negrísima barba cortada a la moda ninivita del siglo XIX antes de Cristo, y bajo la barba, se adivinaba la flotante y romántica chalina de seda negra, tan cara a los espíritus poéticos.

El extraño personaje—sigue diciendo don Ricardo—respondía a las curiosas miradas de los concurrentes con desfachatez insultante y dirigía el destello de los quevedos que cabalgaban sobre su larga nariz, sobre aquel que le contemplaba con insistencia.

Este joven, vástago de una familia hidalga, es Don Ramón María del Valle-Inclán. Acaba de llegar de Galicia, donde nació el 28 de octubre de 1870 en Puebla del Caramiñal, cerca de Pontevedra. Ha estudiado Leyes en Santiago; a los veinte años ha hecho un corto viaje a Méjico; de vuelta ha publicado en Pontevedra, en 1895, un tomito de seis cuentos. Ahora viene a Madrid con la intención de dedicarse definitivamente a la literatura, y como cree necesario llamar la atención sobre su persona en la gran villa, adopta la traza hace un momento indicada.

No tarda en verse convertido en centro de un cenáculo de escritores y artistas nuevos, entre los cuales los que más se distinguieron después fueron Rubén Darío, Benavente y Martínez Sierra. Para todos quiere ser un personaje de novela, y no contento con el aspecto estrambótico que se ha preparado, inventa una vida fantástica. He aquí, por ejemplo, cómo cuenta él su juventud:

Estuvo el comienzo de mi vida lleno de riesgos y azares. Fui hermano converso en un monasterio de cartujos, y soldado en tierras de la Nueva España. Una vida como la de aquellos segundones hidalgos que se enganchaban en los tercios de Italia por buscar lances de amor, de espada y de fortuna.

De su viaje a Méjico, dice lo siguiente:

Apenas cumplí la edad que se llama juventud, como final a unos amores desgraciados, me em-

barqué para Méjico en *La Dalila*, una fragata que al siguiente viaje naufragó en las costas de Yucatán. . . . A bordo de *La Dalila*—lo recuerdo con orgullo—asesiné a Sir Roberto Yones. Fué una venganza digna de Benvenuto Cellini. Os diré cómo fué, aun cuando sois incapaces de comprender su belleza: pero mejor será que no os lo diga; seríais capaces de horrorizaros. Básteos saber que, a bordo de *La Dalila*, solamente el capellán sospechó de mí. Yo lo adiviné a tiempo, y confesándome con él pocas horas después de cometido el crimen, le impuse silencio antes de que sus sospechas se trocasen en certeza, y obtuve, además, la absolución de mi crimen y la tranquilidad de mi conciencia.

Pasan varios años de estrechez, que Valle-Inclán reparte entre su vivienda, donde recostado en la cama labra su obra futura, y la tertulia del café, donde entregado a orgías de café con leche sigue inventando aventuras amorosas y heroicas, critica acalorada y acerbamente toda la literatura española, discute toda suerte de cuestiones estéticas, y de vez en cuando agasaja a sus contortulios con la lectura de sus cuartillas más recientes. De resultados de una herida producida por un botellazo en una disputa de café, pierde el brazo derecho. Esta manquedad, que explica de varias maneras imaginando lances dignos de las *Mil y Una Noches*, realza aun más lo romántico de su continente. Como todavía sus libros no se venden mucho, vese obligado a hacer trabajos mercenarios: traducciones, arreglos, etc. Dícese que hasta escribió versos anunciando un específico para las enfermedades del estómago. También ha sido actor.

Llegamos al año de 1908. Valle-Inclán ha publicado todos sus cuentos, las *Sonatas*, *Flor de Santidad*, dos *Comedias Bárbaras*. Está escribiendo las novelas de *La Guerra Carlista*. Es famoso. Se ha rapado la "melena merovingia," usa gafas en vez de los acostumbrados quevedos, habita un piso cómodo y bien amueblado. Se ha casado hace poco con Josefina Blanco, actriz inteligente e incomparable compañera que, como dijo Rubén Darío, "le comprende y ama muy de veras." Es feliz. Sigue frecuentando los cafés, donde entre amigos da rienda suelta a su verbo original y osado.

Estamos en enero de 1923. Valle-Inclán es una de las glorias de la moderna literatura española. *La Pluma*, revista literaria de

* Conferencia dada en la Biblioteca Pública de Los Angeles el día 20 de enero de 1933.

Madrid, publica un número entero en homenaje del gran escritor. Quiere "honrar la vocación literaria pura y la altivez en el gobierno de su vida." No es ésta la primera vez que se honra públicamente a Don Ramón. Francófilo ferviente desde el principio de la Guerra Europea, fué invitado por el Gobierno francés a visitar los campos de batalla. Pasó varios meses allí. En 1921 hizo su segundo viaje a Méjico, esta vez para participar como huésped de honor en las fiestas del Centenario de la Independencia Mejicana. A su regreso pasó dos o tres semanas en Nueva York. Ahora vive retraído lo más del año en un casal gallego en las tierras de un antiguo señorío de su familia, a orillas del mar. Tiene cuatro hijos. Sus antiguos amigos le ven sólo de tarde de tarde cuando va a Madrid para preparar la impresión de un nuevo libro. Su obra va en aumento.

1932. José A. Balseiro, de la Universidad de Illinóis, hace el siguiente retrato de Valle-Inclán:

Enlutado. Fino como tallo amenazado de quiebra; gris y luenga, pero ya no copiosa la barba; ojillos claros y miopes tras de gafas de carey; pálida la color, noble la frente, voluntariosa la nariz y siempre sueltas la imaginación y la sin hueso.

Ahora toma parte activa en la política. Firmó el manifiesto republicano que incitó a la abortada revolución de diciembre de 1930. Figuró en las elecciones municipales de abril de 1931, las cuales resultaron en la proclamación de la República. En 1932 fué nombrado Conservador general del patrimonio artístico y director del museo de Aranjuez. Este cargo lo renunció al poco tiempo porque en el Ministerio de Instrucción pública desatendieron varios ruegos que tuvo a bien formular. Ultimamente se ha tratado de designarle para la Dirección de la Escuela Española de Bellas Artes de Roma.

Valle-Inclán pertenece a ese grupo de escritores conocido por la Generación del 98. Estos hombres aparecen en el escenario de la vida española en una hora de depresión de las energías nacionales. Distintos en puntos de vista, aspiraciones, ideología y teorías literarias, son solidarios en una cosa: su deseo de revisar todos los valores recibi-

dos, sobre todo los del siglo XIX.¹ La política española de ese siglo ha conducido a la pérdida del vasto imperio colonial. La manera de pensar de los españoles de ese siglo ha permitido que España atravesase un largo período de postración. Los nuevos quieren destruir esa política y esa manera de pensar. A todos les preocupa el problema de España; y aun más les preocupa el de la vida moderna en general, frente al cual son pesimistas rematados. En la literatura, su lema muy bien podría ser: ¡Nuevas ideas y nuevas maneras de expresarlas!

De la vida moderna Valle-Inclán tiene muy mala idea. Es una mojiganga trágica y cruel. Ya no hay hazañas, ni lealtad, ni fe. Sólo hay farsa, interés y cinismo. Nuestra vida es un círculo dantesco, una serie de penalidades. Es un esperpento, una deformación de todos los valores y virtudes nobles.

Tres son las soluciones que del problema de la vida se presentan a Valle-Inclán. La primera es la resignación: hay que despreocuparse de la vida, hay que caminar por ella como un niño ciego, hay que aprender a aceptarla con una sonrisa. En cierto momento dice el Marqués de Bradomín, personaje de nuestro autor con quien más que con ningún otro se ha identificado:

Toda mi doctrina está en una sola frase: ¡Viva la batagela! Para mí haber aprendido a sonreír, es la mayor conquista de la Humanidad.

La segunda solución, a la cual Valle-Inclán igual que Baroja pasa luego, es una solución desesperanzada y paradójica: la solución del problema de la vida en el suicidio, es decir la muerte. Pero Valle-Inclán, hombre sensual con gran sentido de la identidad eterna del alma, no piensa en el suicidio individual. Puede decirse que no hay suicidas en sus obras. El piensa en el suicidio de la raza, en la "condena de los no nacidos." "¡Qué pueblo de cínicos elegantes—dice en otro lugar el mismo Marqués de Bradomín—el que rompiendo la ley de todas las cosas, la ley suprema que une a las hormigas con los astros, renuncie a dar la vida, y en un alegre balneario se disponga a la muerte!"

La tercera solución (también ésta la presenta Baroja) es la acción por la acción, la aventura. Después de un intento audaz de embarcar un alijo de fusiles destinados a los

¹ Para ser exactos hay que hacer constar que esta tendencia revisionista forma parte del espíritu dominante en la Europa cultural de fines del siglo XIX.

carlistas, Cara de Plata en *Los Cruzados de la Causa* se da cuenta de que aquella era "la vida soñada y añorada desde niño." Por primera vez se le muestra la vida "llena de perspectivas atrayentes y temerarias"; y a pesar del fracaso de la empresa siente una interior satisfacción de ánimo. El entusiasmo de Valle-Inclán por la aventura es tan grande que en busca de ella cree permisible salirse del camino legal. Su único reparo es que sea noblemente. Muy característico del pensamiento de Valle-Inclán es esto de perdonarlo todo al que hace las cosas noblemente.

El pensar político de Valle-Inclán está en consonancia con su filosofía de la vida. España es una "casa de orates." (Recuérdese *La Nave de los Locos* de Baroja.) "España es una deformación grotesca de la civilización europea." "Los ricos y los pobres, la barbarie ibérica es unánime."

"Aquí si alguno sueña, consulta la baraja, tiente la lotería, espera, y no trabaja."

Oigamos la oración que hace por España con una mueca irónica el Marqués de Bradomin:

¡Viejo pueblo del sol y de los toros, así conserves por los siglos de los siglos, tu genio mentiroso, hiperbólico, jacaresco, y por los siglos te aduermas al son de la guitarra, consolado de tus grandes dolores, perdidas para siempre la sopa de los conventos y las Indias! ¡Amén!

España es un esperpento, donde los héroes clásicos aparecen absurdamente deformados en los espejos cóncavos de la civilización moderna. España es un "presidio suelto." Hay unos pocos hombres que se guían de sus principios, pero la mayor parte son unos "cucos que comen y roban al amparo de todos los Gobiernos." La psicología del bandolerismo se ha apoderado de todos los españoles. "Pobretes y potentados, ilustres personajes y tunos de presidio, operan con los mismos procedimientos."

La culpa de este estado en que se encuentra España la tienen el liberalismo y los liberales del siglo XIX que no han sabido conservar el sentido de unidad nacional en los españoles. He aquí el razonamiento de Valle-Inclán:

El alma española no es una. Tiene dos caras: la de "la límpida quietud de Velázquez" y la de "los amarillos y rojos de Goya," es decir la sierra, con "verdes fríos, pinares brumosos, adustos roquedos, mudables mares, lluvias y vientos," frente a la llanura "encendida de ecos africanos, vocin-

glera de zambros y majezas, amarillo de espartos, reseca de sedes." En el pasado sólo la unidad del credo religioso pudo hacer las veces de vínculo político entre estas dos Españas. Pero el liberalismo no comprendió este dualismo ni este valor cohesivo de la Fe Católica. Sólo quiso atribuir a ímpetus patrióticos los heroísmos de la Guerra de la Independencia que más que a nada se debieron a la furia teológica del pueblo español que mataba franceses como antes había matado judíos y protestantes. Abolió el Santo Oficio y se esforzó por debilitar la Iglesia. Pero el vínculo patriótico por el cual quiso sustituir la Fe se relajó con los desastres militares del siglo XIX, y España llegó al estado de desorientación y decadencia que presenciamos.

Esto explica el sarcasmo y causticidad con que en muchas de sus páginas Valle-Inclán azota al liberalismo. Se burla cruelmente de los reyes constitucionales en general, y de Isabel II y Alfonso XIII en particular, de sus consejeros, que son tradicionalmente unos fantoches, de sus Capitanes Generales, calvos y asmáticos, que no sirven más que "para decorar en las cajas de cerillas y hacer pronunciamientos." Otras veces proporciona latigazos a las elecciones y a las Cámaras legislativas. "Los padres de la Patria comen en todas partes, dice maliciosamente, hasta en España, donde nadie come." ¿Quién gana con el liberalismo? "Toda esa punta de curiales, alguaciles, indianos y compradores de bienes nacionales. ¡Esa ralea de criados que llegan a amos!" El liberalismo es plebeyo y a los plebeyos les ha de faltar indefectiblemente la capacidad y la imaginación necesarias para gobernar.

Encontrándose España en esta situación por la decadencia de la Iglesia y el fracaso del liberalismo, ¿de qué remedios dispone? ¿Qué hacer? En 1923 España recurrió al expediente de una dictadura militar. Valle-Inclán ya hemos visto cuánto desprecia a los militares profesionales. En 1926 escribe su novela *Tirano Banderas*, rechazando toda idea de Directorio del Ejército, y en 1930 publica su *Esperpento de la Hija del Capitán*, que no es sino una sátira mordaz del golpe de Primo de Rivera.

Segundo remedio: la Revolución. "¡Solamente ardiendo en una gran hoguera, se purifica España!"—grita uno de los personajes de Valle-Inclán. Todo hombre hon-

rado, dirá otro, tiene que ser revolucionario; y revolucionario activo, porque los "revolucionarios platónicos merecen poca confianza." Pero ¿cómo ha de hacerse la revolución? Todo credo revolucionario moderno tiene como base las ideales Libertad, Fraternidad, Igualdad, en las cuales Valle-Inclán no cree muy calurosamente. Le asusta el carácter igualitario y popular de tales revoluciones. Le llenan de recelos palabras como las siguientes, que, hablando con un vendedor de agua de limón, pronuncia el farandul de *Divinas Palabras*:

"En las Repúblicas manda el pueblo, usted y yo, compadre."

Valle-Inclán, aristócrata, no puede resolverse a creer en las revoluciones del pueblo. ¿Cómo va el pueblo a salvar a España? "El pueblo no tiene recuerdo de una vida mejor, y sus pocas luces no le permiten crear el concepto."

Esta última frase nos capacita para comprender una aparente paradoja en el pensar político de Valle-Inclán, y nos lleva a la solución del problema de España que a él le parece más satisfactoria. Me refiero a su tradicionalismo y al hecho de que, siendo revolucionario, sea al mismo tiempo carlista. Si el pueblo no tiene recuerdo de una vida mejor, ¿hay una clase que lo tenga? ¿Hay algún linaje de hombres que sepa formar el concepto? Por supuesto. Son los viejos hidalgos españoles, esos mayorazgos guerreros, despóticos, feudales, capaces de morir por una idea como en los siglos medievales y religiosos. Ellos conservan intacta la tradición de los días más gloriosos de España. Fundadores de la raza, ellos tienen también la caridad y el valor necesarios para regenerarla. Oigamos al Marqués de Bradomín:

Los mayorazgos eran la historia del pasado y debían ser la historia del porvenir. Esos hidalgos rancios y dadivosos, venían de una selección militar. Eran los únicos españoles que el podían amar la historia de su linaje, que tenían el culto de los abuelos, y el orgullo de las cuatro sílabas del apellido. Vivía en ellos el romanticismo de las batallas y de las empresas que se simbolizaban en un lobo pasante o en un león rapante. El pueblo está degradado por la miseria, y la nobleza cortesana por las adulaciones y los privilegios, pero los hidalgos, los secos hidalgos de gotera, eran la sangre más pura, destilada en un filtro de mil años y de cien guerras.

La ideología de estos hidalgos y la de los liberales son dos polos opuestos. Estos piensan en términos centralistas, aquéllos

en términos feudales; éstos creen en constituciones y leyes escritas, aquéllos en fueros y usos locales; éstos fian más en jueces, aquéllos más en hombres hidalgos y fuertes como ellos. Dice Don Juan Manuel de Montenegro, tipo por excelencia de estos viejos hidalgos:

Las leyes, desde que se escriben, ya son malas. Cada pueblo debía conservar sus usos y regirse por ellos.

Y hablando de un pleito que ganó sin derecho, dice:

... si con ley buena hay sentencia mala, puede haber con ley mala sentencia buena, y así no está la virtud en la ley, sino en el hombre que la aplica. Por eso yo fío tan poco en las leyes, y todavía menos en los jueces, porque siempre he visto su justicia, más pequeña que la mía.

Los libros de Valle-Inclán están llenos de hidalgos mujeriegos, violentos, fuertes, de eclesiásticos cazadores, turbulentos, medievales, de recuerdos de conquistadores y capitanes aventureros. Las mujeres hidalgas de las obras del autor son como la madre del Marqués de Bradomín que "de vivir en otros tiempos hubiera entrado en un convento y hubiera sido santa a la española, abadesa y visionaria, guerrera y fanática." Valle-Inclán reverencia el temple de esas almas soberbias y gallardas que pasan por el mundo "sin sentarse en el festín de los plebeyos." Despotas en sus señoríos y tierras, gallegos en Galicia, estos hombres son capaces de morir como españoles por Dios, Patria, Rey. Son la sangre de los capitanes, santos y verdugos de los tiempos en que fueron grandes los españoles. Son la tradición. Pero tanto o más que la tradición Valle-Inclán admira en ellos su energía y valor. Por eso admite también entre sus protagonistas, él que tiene tan mala idea del pueblo, alguno que otro plebeyo que sobresale por su fuerza o sus hazañas. Valle-Inclán confía en estos seres audaces y atrevidos. Ellos podrán salvar a España. Oigamos otra vez a Don Juan Manuel:

La redención de los humildes hemos de hacerla los que nacimos con ímpetu de señores cuando se haga la luz en nuestras conciencias... ¡Pobres miserables, almas resignadas, hijos de esclavos, los señores os salvaremos cuando nos hagamos cristianos!

Sí, los hidalgos y hombres fuertes salvarán a España. No nos dejemos engañar si en un momento de desaliento o de ironía, el Marqués de Bradomín, ya viejo, parece abjurar de su fe en ellos, diciendo:

Yo confieso que admiro a esas almas ingenuas, que aún esperan de las rancias y severas virtudes la ventura de los pueblos: Las admiro y las compadezco, porque ciegas a toda luz no sabrán nunca que los pueblos como los mortales, sólo son felices cuando olvidan eso que llaman conciencia histórica, por el instinto ciego del futuro, que está cimero del bien y del mal, triunfante de la muerte. No nos dejemos engañar, repito, porque tampoco se engaña Valle-Inclán. Más que las virtudes son los hombres pujantes y resueltos. Ellos son el instinto ciego del futuro en acción.

El ideal de estos hidalgos lo personifica el pretendiente carlista al trono de España. El retrato que hace el Marqués de Bradomín del pretendiente por quien levantaban partidas en la segunda Guerra Carlista forma un contraste muy expresivo con los caricaturescos que dibuja Valle-Inclán de Isabel II y Alfonso XIII. Dice el Marqués:

... mis ojos... pudieron distinguir la figura próspero del Señor, que se destacaba en medio de su séquito, admirable de gallardía y de nobleza, como un rey de los antiguos tiempos. La arrogancia y brío de su persona, parecían reclamar una rica armadura cincelada por milanés orfebre, y un palafreño guerrero paramentado de malla. Su vivo y aguileño mirar hubiera fulgurado magnífico bajo la visera del casco adornado por crestada corona y largos lambrequines. Don Carlos de Borbón y de Este es el único príncipe soberano que podría arrastrar dignamente el manto de armiño, empuñar el cetro de oro y ceñir la corona recamada de pedrería, con que se representa a los reyes en los viejos códices.

¿Quién duda que con un rey así se podría dar a España una gloria conmensurable con la pasada?

Por boca del Marqués de Bradomín, Valle-Inclán ha dicho que es carlista por estética:

Yo hallé siempre más bella la majestad caída que sentada en el trono, y fui defensor de la tradición por estética. El carlismo tiene para mí el encanto solemne de las grandes catedrales, y aun en los tiempos de la guerra, me hubiera contentado con que lo declarasen monumento nacional. Para comprender bien estas frases, no debemos olvidar que la connotación estética de la palabra *monumento* es algo secundario respecto a su primer sentido de *recuerdo*. Tanto como por su belleza se conservan las viejas catedrales por su valor tradicional como recuerdos de antiguos esplendores de la patria. El carlismo es algo más trascendental que una sencilla guerra dinástica, es una manera de vivir, una filosofía de la vida, y hay que conservar su memoria no

sólo porque es bello, sino también por su valor evocador y humano. ¿No es eso lo que quiso decir Valle-Inclán con su drama poético, *Voces de Gesta*, donde entona un himno al carlismo y a la tradición, personificándolos en la figura ideal de un rey secular y legendario que vaga eternamente por las tierras y las memorias españolas?

El carlismo de Valle-Inclán, como el del Marqués de Bradomín y otros carlistas que han rodado un poco por el mundo, no es una cosa cerrada e intransigente. Admite opiniones individuales e independientes. Por ejemplo, durante la Guerra Europea, Valle-Inclán fué muy aliadófilo, siendo germanófilos la mayor parte de los carlistas. Estos veían en el triunfo de los alemanes el triunfo de la autoridad y la derrota de los principios liberales y democráticos. Valle-Inclán sentía que franceses e italianos luchaban por preservar la bella tradición latina, de la cual es heredera también España. Este carlismo sabe reírse de los que no pueden romper tradiciones. ¿Cuán ridículo no es el Gran Preboste de la *Farsa y Licencia de la Reina Castiza*, para quien el nombrar arzobispo a un estudiante sopón

"si existen precedentes, ya no es un desatino!" He aquí la definición de su tradicionalismo que Valle-Inclán da en *La Lámpara Maravillosa*:

Amemos la tradición, pero en su esencia, y procurando descifrarla como un enigma que guarda el secreto del Porvenir.

En resumen, Valle-Inclán es carlista porque el carlismo es la tradición, y él tiene confianza, como hombre de la Generación del 98, en los antiguos valores españoles, los cuales para él se hallan personificados en los viejos hidalgos. Valle-Inclán es carlista porque el carlismo es la revolución, la protesta, y él, como hombre de la Generación del 98, busca por este camino la destrucción del funesto siglo XIX español, o, lo que es lo mismo para él, del liberalismo.

El desprecio que siente Valle-Inclán por los políticos liberales del siglo XIX, lo siente también por sus escritores. Pero este desprecio no lo limita el autor a los literatos de aquella época. En efecto, son muy contados los autores españoles de todas las épocas que en sus conversaciones de cenáculo se hayan librado de su flageladora crítica. En sus escritos hay unas cuantas indicaciones, no muchas, de este desprecio. Por

boca de uno de los personajes de *Luces de Bohemia* pone a Galdós el epíteto de "Don Benito el Garbancero." A la muerte de Blasco Ibáñez repasó su vida y sus obras con gran acerbidad. Habla de los "lamentables" sonetos de Grilo. En la *Farsa Italiana de la Enamorada del Rey* se burla de dos pedantes tradicionalistas que tienen por herejes a todos los que no escriben versos al modo de Boscán y Garcilaso o de Góngora. Según ellos, sólo en befa se escriben versos como:

Señor Rey: Una niña, nieta de una ventera,
os escribe estas letras entre gente arriera;
los cuales en lenguaje poético deben sonar
así:

Filís, linda zagala, sus endechas al Rey
le envía, de cabreros entre la inculta grey.

A Adelardo López de Ayala, Valle-Inclán llama con mordacidad de doble filo "autor de comedias lloronas que celebraba por obras maestras un público sensiblero y sin caletre." Las comedias de Echegaray las califica de "despreciables." Ha hablado de "cuatro siglos de literatura jactanciosa y vana" y del "retórico teatro español." Su propia obra es toda ella una protesta y hasta cierto punto un esfuerzo de rectificación de todo lo que encuentra malo en sus predecesores.

¿Qué forma toman esta protesta literaria y este esfuerzo de rectificación en la estética y el arte de Valle-Inclán, y qué relación tienen con su protesta política y la solución que ofrece del problema de España? Ya hemos visto que, si en lo político Valle-Inclán es tradicionalista, lo es en gran parte porque más que en la tradición tiene fe en los hombres fuertes, representantes de la tradición. Esta fe la lleva hasta el punto de permitir a estos hombres que no sigan la tradición siempre y cuando que les parece más productiva no seguirla. Del mismo modo, en literatura no desecha por entero la tradición, pero sólo tiene fe en la personalidad, es decir en el hombre. Por eso, aunque estudia a los maestros clásicos y procura imitarlos, no se le ocurre "tenerlos por inviolables e infalibles." "La juventud, dice, debe ser arrogante, violenta, apasionada, iconoclasta." ¿No parece que con estos adjetivos describe a uno de esos señorones que tanto admira en la vida? El único criterio en literatura debe ser la personalidad, y todo escritor que quiera ser grande debe preocuparse antes que nada de hacer obra personal. Hay que buscarse en sí mismo y no en los otros.

Cuanto más fuerte sea su personalidad, cuanto más sello personal sepa imprimir en su obra, tanto mejor y más grande será. Esta teoría no es original de Valle-Inclán. Es la del modernismo, que él mismo define como "un vivo anhelo de personalidad." Esta teoría la adopta por suya, llevándola en sus obras a las últimas consecuencias.

Partiendo de esta fe en la personalidad, resumo la estética de Valle-Inclán. Para esto me baso por la mayor parte en la *Breve Noticia* que precede a la segunda edición de *Corte de Amor*, en *La Lámpara Maravillosa*, y en otros varios libros donde la ha formulado.

El primer precepto es éste:

Sé como el ruiseñor que no mira a la tierra desde la rama verde donde canta.

Esto es, hay que hacer obra de arte sin concesiones al gusto popular ni a la moda literaria; hay que ser independiente y cantar para sí mismo; hay que someterse únicamente al criterio personal e interior.

Segundo precepto: hay que poner más empeño en expresar sensaciones que ideas. ¿Por qué? Dice Valle-Inclán:

Las ideas jamás han sido patrimonio exclusivo de un hombre, y las sensaciones sí. Las ideas están en el ambiente intelectual, tienen su órbita de desarrollo, y el escritor lo más que alcanza es a perpetuarlas por el hábito de personalidad o por la belleza de la expresión.

Por consiguiente, para hacer obra personal, es decir grande, hay que empeñarse en fijar dentro de sí lo impreciso de las sensaciones, hay que "refinarlas y acrecentarlas en el número y en la intensidad." Hay que cultivar los sentidos para poder percibir toda la variedad de matices de que son capaces las sensaciones.

Estas teorías sensacionistas y decadentes, elaboradas primero en Francia por Gautier, Baudelaire, Rimbaud y otros, llevan consigo la necesidad de buscar la expresión adecuada y evocadora de estas nuevas y fuertes sensaciones. Así como en los idiomas primitivos hay gran pobreza de vocablos para dar idea del color, por ejemplo, debido a la correspondiente pobreza de los primitivos en sensaciones del color, del mismo modo la palabra de nuestros padres ha de ser impotente para la expresión de sensaciones, gradaciones de color y sonidos, y relaciones lejanas entre las cosas, que ellos no percibían. Esta impotencia lingüística, esta carencia de medios expresivos nos lleva a la tercera norma de la estética modernista

y valleinclanesca: adopción de ciertas teorías e innovaciones estilísticas, preocupación por la expresión y el estilo.

En primer lugar, Valle-Inclán acepta las posibles analogías y equivalencias entre aromas, sonidos y colores que hacen hablar a Baudelaire, por ejemplo, de perfumes dulces como oboes y verdes como praderas, y a Rimbaud del color de las vocales. Así Valle-Inclán hablará de ojos que "se alzaron al cielo como dos suspiros de luz," y escribirá frases como "En la rosa de los labios tiene la rosa de un cantar," o tratándose de la lluvia, "Era una cortina gris, que a los prados húmedos, tendidos detrás, daba un reflejo de naranja, agrio como una desafinación de violín. Este deseo de revelar nuevas relaciones entre las sensaciones "ayuntando dos palabras por primera vez," le hace caer no infrecuentemente en el barroquismo y el culteranismo, defectos que la posteridad no dejará de censurar. No se puede despreciar la idea hasta el punto de dejarla en la oscuridad o de expresarla con mal gusto sólo por conseguir una metáfora que llame la atención por lo rara o sorprendente.

La oscuridad no preocupa ni poco ni mucho a Valle-Inclán. Al revés. "El poeta, dice, debe buscar en sí la impresión de ser mudo, de no poder decir lo que guarda en su arcano, y luchar por decirlo, y no satisfacerse nunca." Y en otro lugar: "¡Así el poeta, cuanto más obscuro, más divino! La oscuridad no estará en él pero fluirá del abismo de sus emociones que le separa del mundo." Pero entonces, ¿cómo puede revelarse el secreto de las conciencias? Sólo en el milagro musical de las palabras. Cito las palabras de Valle-Inclán:

El verbo de los poetas, como el de los santos, no requiere descifrarse por gramática para mover las almas. Su esencia es el milagro musical. Esta es la teoría, ya expresada por Gautier, de que "las palabras alcanzan por el sonido un valor que los diccionarios no pueden determinar," teoría desarrollada en cuanto a la poesía por Verlaine con su preocupación por el verso musical. Dice nuestro autor:

Adonde no llegan las palabras con sus significados, van las ondas de sus músicas. . . . La suprema belleza de las palabras sólo se revela, perdido el significado con que nacen, en el goce de su esencia musical, cuando la voz humana, por la virtud del tono, vuelve a infundirles toda su ideología.

Al leer cualquier obra de Valle-Inclán es preciso tener en cuenta esta teoría suya y seguir el consejo de Unamuno, quien ha dicho:

Las cosas de Valle-Inclán hay que leerlas con los oídos, y a poder ser en voz alta.

Todavía no se han estudiado sistemáticamente todas las cualidades y recursos musicales de la prosa de Valle-Inclán. He aquí algunas observaciones a las cuales llamo la atención para cuando se haga tal estudio:

Su adjetivación es muy interesante. Le gusta rimar adjetivo con sustantivo: *rosales conventuales, soldados embarrados y aspeados*, etc.; o adjetivo con adjetivo: una mirada *guerrera y fiera*, una sonrisa *señoril y monjil*, un oficial *adulón y ramplón*, un hombre *implorante y suspirante*, etc. Tiene series de tres adjetivos de los cuales riman dos y hasta todos tres: un hombre *orondo, redondo, pedante*, una vieja *jamona, repolluda y gachona*, o *saltante, pujante, espumante* torbellino de crines al viento. Otras veces emplea series de tres adjetivos de los cuales asonantan dos: una barbeta *delicada, redonda y pálida*, unas tías *devotas, viejas y achacosas*, una mulata *entrecana, descalsa, temblona de pechos*. A veces asonantan todos tres: una princesa *pálida, santa, lejana*, un escritor *pomposo, barroco, hiperbólico*, la Majestad de Isabel II, *pomposa, frondosa, bombona*. Algunas veces se encuentran racimos de cuatro adjetivos con rimas y asonancias: una santa a la española, *abadessa y visionaria, guerrera y fanática*, la soldadesca *hambrienta y desmandada, soberana y soberbia*, la Reina Nuestra Señora, *chun-gona y jamona, regia y plebeya*, etc. Otras series de adjetivos ni riman ni asonantan, pero tienen ritmos anapestos o dactílicos muy marcados: un caballero *adusto, burlón, enigmático*, un parte *lacónico, claro, veraz*, un viejo *ojiduro, cetrino, cenceño*, el Marqués de Bradomín es *feo, católico y sentimental*, etc. A veces los adjetivos, agolpados, tienen ritmos más complicados: La hija *abobada, lechosa, redonda con algo de luna, de vaca y de pan*, o *Endrina, garbosa, tuerta, cenceña, ríe caprina y maligna*, etc. La repetición de una misma sílaba o de un mismo ritmo tiene para Valle-Inclán un valor evocador muy grande. Por consiguiente, busca combinaciones como *soberana y soberbia*, la *oquedad del roquedo*, etc., y aplica mil veces el mismo epíteto a un personaje. Por ejem-

plo, raras veces mienta al General Redín de *El Resplandor de la Hoguera* sin emplear el adjetivo *inolvidable*, y al Don Celestino de *Tirano Banderas* le llama casi siempre *el honrado gachupín*, aunque en verdad ni el uno es inolvidable ni el otro honrado, y acaso por eso mismo. En *La Corte de los Milagros* y *Viva mi Dueño*, la Majestad de Isabel II muchas veces va acompañada de adjetivos asonantados en *o-a* como, por ejemplo, *conqueridora* y *frescachona*, *pomposa* y *mandona*, *majestuosa* y *pechona*, etc., los cuales parece que evocan el labio y la chunga *borbónicas*, también de frecuente mención.

Otras veces sabe evocar con el ritmo y los sonidos de una frase o un párrafo una acción, un gesto, un estado de alma. Por ejemplo, he aquí el retrato de una vieja montada en un burro:

Doña Jeromita aparece sobre un borriquillo con jamugas, saltante al trote titiritero . . .

Otro ejemplo. Ágil cede a la tentación de empujar a la tía Rosalba desde lo alto de una escalera. Al rodar la vieja deja caer una alcuza que llevaba en la mano. La frase musical, rítmica, evocadora, de Valle-Inclán, es:

Rodó la vieja con ruido mortecino, y a su lado la alcuza iba saltando hueca, metálica y chueca.

Una marquesa de los tiempos de Isabel II queda dibujada en esta frase:

La Marquesa Carolina, rubia y lánguida, tules y encajes, mimaba la comedia del frágil melindre nervioso.

Evoca en el siguiente trozo la desolación. Nótese el efecto producido por la sucesión de complementos que siguen al verbo *caminaba*, efecto de cansancio, de incertidumbre o de prolongación de una acción que Valle-Inclán procura alcanzar otras muchas veces por el mismo medio:

La mendiga seguía su rezo, sola, en medio del camino, mientras se perdía a lo lejos galopando el hermoso segundón. Aquella vieja mendiga, temblorosa bajo el capuz del manteo, parecía hecha de tierra, y el vuelo de los murciélagos, y el son de las campanas que tocaban a muerto, aumentaban la desolación de aquella sombra centenaria que caminaba *trenqueante*, *apoyada en su fulo*, *por el camino crepuscular*, *tras un entierro*.

Por fin, transcribo algunas líneas de prosa musical de gran poder evocador. Un joven oficial se encuentra alojado durante la Guerra Carlista en la casa de una muchacha que había conocido antes en la Corte, y siente renacer un antiguo amor. Nótese

la serie ascendente de asonancias en *a-a*, *o-a*, *i-a*:

Experimentaba una emoción dulce y familiar en aquella sala, tan distinta de los alojamientos que le solía deparar la vida de campaña. Era el renacer de un amor juvenil y lejano bajo el perfume de las rosas, marchitas en los grandes floreros de las consolas. Del cardo seco que era su alma volaba una mariposa. Y aquella vida, triste en medio del ruido de una baja locura, abrasada por el aguardiente de todas las cantinas, llena de todas las músicas plebeyas de los cuerpos de guardia, ahora sentía, como en un tiempo lejano, llegar el amor con la melancolía.

En el verso, para conseguir el milagro musical, Valle-Inclán rebusca, además de una gran variedad de ritmos, la rima rica y difícil.

La equivalencia entre los sonidos y la musicalidad del estilo son dos medios a que recurre Valle-Inclán, con los modernistas, para la expresión de las sensaciones y de la personalidad. La cuarta norma de su arte tiene que ver con el estilo y la lengua como medios de expresión en general. Dice Valle-Inclán:

En español no hay estilo. En español nadie ha dicho "lo suyo," sino lo de todos. Hay una tonta adoración al diccionario.

Y no sólo al diccionario, sino también, como dice en otro lugar, "a los modelos clásicos." El diccionario y los modelos clásicos representan la tradición, vieja de tres siglos. "Ya no somos una raza de conquistadores y de teólogos, dice, y en el romance alienta siempre esa ficción." Y después:

Ya nuestro gesto no es para el mundo. Volvamos a vivir en nosotros y a crear para nosotros una expresión ardiente, sincera y cordial. Desde hace muchos años, día a día, en aquello que me atañe, yo trabajo cavando la cueva donde enterrar esta hueca y pomposa prosa castiza, que ya no puede ser nuestra cuando escribamos, si sentimos el imperio de la hora.

Entonces da el consejo ya citado de amar la tradición, pero en su esencia. En otro lugar escribe, hablando de su estilo:

Ambicioné que mi verbo fuese como un claro cristal, misterio, luz y fortaleza.

En cuanto a vocabulario quiere enriquecerlo y modernizarlo sumando al castellano todos los modos de hablar el español. Por eso en su prosa se encuentran palabras inventadas o empleadas en nuevas acepciones, voces técnicas, populares, arcaicas, neologismos y galicismos, galaicismos, americanismos y, en sus últimas obras, también gitanismos. Maestro del idioma, ha sabido acomodar su estilo y su vocabulario

a las varias situaciones de sus obras a medida que iban cambiando. Debido a su dominio de todas las ramificaciones del español, el diálogo de sus obras es casi siempre de una naturalidad asombrosa, y constituye una de sus mayores excelencias.

La quinta norma del arte valleinclanesco es la de la impasibilidad del artista. Sus palabras son:

Ama por igual todas las cosas y ninguna en sí.
Y en otro lugar:

Mi estética es una superación del dolor y de la risa, como deben ser las conversaciones de los muertos, al contarse historias de los vivos. . . . Yo quisiera ver este mundo, con la perspectiva de la otra ribera.

Esta doctrina explica que el arte de Valle-Inclán sea un arte naturalista. Procura describirlo todo y está lleno de dolores y miserias, de crueldades y violencias, de sangre, cabezas cortadas y cadáveres. Al mismo tiempo es, en general, un arte estelar, frío e indiferente, falto de emoción humana, lo cual quizás con el tiempo llegue a ser considerado como un segundo gran defecto de Valle-Inclán. ¿No sentirá siempre el lector una necesidad vital de penetrar en la obra de arte, de identificarse con ella, de conmoverse como si él mismo se encontrara en todas las situaciones o pasara por todas las peripecias?

La sexta norma es la del quietismo estético. Habla Valle-Inclán:

En nuestras creaciones bellas y mortales, las imágenes del mundo nunca están como los ojos las aprenden, sino como adecuaciones al recuerdo. En el recuerdo todas las cosas aparecen quietas y fuera del momento, centros en círculos de sombra. El recuerdo da a las imágenes la intensidad y la definición de unidades, al modo de una visión cíclica. . . . El encanto del tiempo pasado está en la quietud con que se representa en el recuerdo. Así las viejas y deleznales ciudades castellanas, son siempre más bellas recordadas que contempladas. . . . ninguna cosa del mundo es como se nos muestra, y . . . todas acendran su belleza en los cristales del recuerdo, cuando se obra la metamorfosis de los sentidos en la visión interior del alma. Sólo la memoria alcanza a encender un cirio en las tinieblas del Tiempo. Todo el saber es un recuerdo. . . . Las imágenes se suceden a lo largo del camino, pasan como las horas, pero su gesto extático queda reflejado en el fondo de la conciencia.

Este quietismo estético viene a ser a modo de un impresionismo a base del recuerdo, y sirve para explicar varias características de la obra valleinclanesca: por ejemplo su afición por el retrato o aguafuerte verbal. Sirvan de ejemplos los siguientes:

El Señor Polonio sonrió beatíficamente y su escuálida figura de dómene enamorado de las musas, se volvió a la ventana con la mano extendida hacia la calle, para enterarse si llovía.

Artemisa la del Casal, moza blanca y rubia, briosa y rozagante, con manteo cercado de velludo y capotillo mariñán, acaba de aparecer en el umbral de la antesala. . . . Trae de la mano a un niño de ojos picarescos, que se tambalea sobre los zuecos blancos, que muestran no haber pisado la tierra. Un tirante amarillo cruza el pecho del rapaz con la prosapia de una banda, y sujeta el calzón de pana, que no llega a los zuecos. En una mano sostiene el gorro catalán, que aún tocaba su cabeza al parecer en la antesala, y en la otra estruja una rana viva.

Se detuvo en la sombra del convento, bajo el alerta del guaita, que en el campanario sin campanas clavaba la luna con la bayoneta.

Crisantos, el tabernero, salió a la puerta, limpiándose las manos al mandilón: Tenía los brazos arremangados, y un gesto saturnal de verdugo que ha cortado muchas cabezas: Era grandote, alegre, tripón, zancudo, la cara de luna, y la voz y la gola del clérigo.

Esta afición pictórica se revela también por sus frecuentes alusiones a cuadros y artistas en sus descripciones, y en obras recientes por una técnica descriptiva de aplicar las palabras, rompiendo las normas sintácticas, a grandes pinceladas, como hacen ciertos pintores con los colores. Como ejemplos de esta técnica y de su desarrollo en los libros de Valle-Inclán, sirvan los siguientes:

Los aldeanos del velorio—*capas y mantillas*—beben aguardiente al abrigo de la iglesia.

El Vate Larrañaga era un joven flaco, lampiño, macilento, *guedeja romántica, chalina flotante, anillos en las manos enlutadas: Una expresión dulce y novicia, de alma apasionada* . . .

. . . una chichuela consumida, *tristeza, desgarmo, fealdad de hospiciiana*.

El salón de la Marquesa Carolina,—*rancia sedería, doradas consolas, desconcertados relojes*—repetía un poco desafinado los ecos literarios y galantes de los salones franceses en el Segundo Imperio.

Era el que entraba un caballero alto, fuerte, cabezudo, *gran mostacho y gran piocha: Vanidad de sargento de guardias*.

Además de esta cualidad pictórica de su arte, el quietismo estético explica también el carácter episódico de casi todas sus obras tanto dramáticas como novelescas, y lo exiguo, hablando en general, del estudio psicológico de sus personajes. Son personas recordadas, que no estudiadas. Viven su vida artística sin psicologismos, unos como los héroes medievales y clásicos, como el Cid y Don Juan, otros como fantoches de teatro de marionetas.

La séptima doctrina de la estética vallein-

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clanesca esceña que sólo se llega a la belleza por el éxtasis. Siendo la belleza atributo de la divina esencia, no puede realizarse su logro sino por el mismo camino que conduce al conocimiento de Dios. Esto quiere decir que nuestra visión de la belleza será siempre incompleta y variará según el artista como sucede con la visión de la divina esencia que tiene el santo. Ningún artista podrá llegar a la visión total de la belleza como tampoco ningún santo llega a la visión total de Dios. Consecuencias de esta doctrina son dos: de una parte, cada artista anhelará una visión cada vez más perfecta de la belleza; de otra parte, habrá tantas normas estéticas como visiones de la belleza tiene cada uno. Por eso sugiere Valle-Inclán en *La Rosa de Papel* que lo desacorde acaso sea una inaccesible categoría estética. Por eso será por lo que cultiva en muchos de sus libros lo que llamamos consuetudinariamente feo o grotesco.

Antes de pasar a un rápido examen de la producción literaria de Valle-Inclán, hay que llamar la atención sobre la forma material de sus libros. Lo mismo que el italiano d'Annunzio, que ha influido bastante en Valle-Inclán y sufrido a su vez cierto influjo recíproco, quiere dar a sus libros un aspecto arcaico, artístico y decadente. Generalmente son de tamaños insólitos, bien impresos en papel fino, embellecidos con portadas y letras floridas, orlas, escudos, viñetas, colofones al final, etc.

Valle-Inclán inició su carrera literaria escribiendo cuentos, de los cuales tiene publicados siete volúmenes: *Femeninas*, *Epitalamio*, *Jardín Umbrío*, *Corte de Amor*, *Jardín Novelesco*, *Historias Perversas*, *Cofre de Sándalo*. Estos sólo contienen unos veinte y siete cuentos distintos, porque Valle-Inclán ha repetido muchos, a veces con cambios y retoques, otras integralmente. Estos cuentos, no pocos de los cuales entrarán después a formar parte de sus novelas y dramas, revelan ya las direcciones que ha de seguir su genio. Son narraciones de amores y de violencias. Aquí están ya amores a la vez pecaminosos, blasfemos y místicos, amantes cínicos, perversos y exquisitos, mujeres con alma de santa y sangre de cortesana, señores despóticos y cazadores, beodos y hospitalarios. Aquí están ya historias de santos y almas en pena, de

duendes y apariciones, de agüeros y hechizos, y cuadros de costumbres gallegas que evocan otra edad y otro sentido de la vida, llenos a la par de perfumes bíblicos y del espíritu de los viejos romances de Castilla, de leyendas célticas y supersticiones medioevales y milagreras. En fin, aquí están ya los temas, personajes y paisajes que le han de hacer famoso.

El primer gran éxito lo obtuvo Valle-Inclán con sus cuatro *Sonatas*: las de *Otoño*, de *Estío*, de *Primavera* y de *Invierno*. Tomadas juntas, forman las memorias amorosas del Marqués de Bradomín, personaje linajudo y orgulloso, dandy refinado y decadente, que tiene mucho de cómo su autor hubiera querido ser, y con quien ha querido identificarse. Lo describe como "feo, católico y sentimental" y como "cínico, descreído y galante." Con este cinismo sentimental, catolicismo descreído y fealdad galante evoca la idea de un Don Juan dieciochesco, de un Casanova, que desprecia a las mujeres, pero que conquista y se deja conquistar en su incesante busca de aventuras. En efecto, este elegante toma como padre espiritual al aventurero veneciano, y si bien lee los *Comentarios* de César en latín y es capaz de edificarse con las páginas de un *Florilegio de Nuestra Señora*, su lectura predilecta la constituyen esas *Memorias* aventureras y amorosas que le inspiran la idea de escribir las suyas. Hay también reminiscencias en el nuestro de otro marqués decadente, francés éste, célebre entre cierta clase de gente hasta el punto de llamársele "el Divino"—el Marqués de Sade. Como dentro de éste, también dentro del Marqués de Bradomín:

... rie el Diablo que sabe convertir todos los dolores (y añadamos, todas las crueldades) en placer.

Los títulos de las *Sonatas* tienen un valor alegórico, refiriéndose a las cuatro estaciones de la vida del hombre. Conforme avanza el marqués por ellas, cambia el escenario de sus aventuras, el cual también tiene su simbolismo. Siente levantarse el amor en su corazón en una Italia supersticiosa, teológica y galante, donde todo cede al ambiente cándido, voluptuoso, primaveral. En el estío de la vida, entre recuerdos griegos y dantescos, blasfemias aretinescas y escenas de un naturalismo inexorable, la lujurante y cálida atmósfera mejicana inflama su sangre y le hace revivir unos amores como los hieráticos

e inescrutables de los dioses de los pueblos que adoran al sol. Los marchitos días del otoño gallego matizan de melancolía el renacer momentáneo de antiguos amores con una condesa consumida y moribunda. Llegado el invierno de la vida, el viejo libertino, combatiendo en las montañas de Navarra por el pretendiente carlista, pierde un brazo (como precisamente le ocurrió a Valle-Inclán por los días en que escribía esta *Sonata*). Manco y encanecido, barrunta que el amor se despidе de él para siempre. Irónicamente, la última mujer que enamora es su propia hija, hacia la que se siente atraído sin saber a punto fijo quién es, sólo por descubrir en los ojos de ésta el misterio de las melancolías de sus días galantes.

En estas novelas Valle-Inclán ha incorporado varios de sus cuentos. Ni se ha limitado aquí y en algunos otros de sus primeros libros a plagiarse a sí mismo. Uno de los incidentes de la *Sonata de Primavera* lo ha tomado directamente de las *Memorias* de Casanova, otro de *Las Vírgenes de las Rocas* de d'Annunzio; uno de la *Sonata de Otoño* lo ha adaptado de un cuento del francés Barbey d'Aurévilly; etc. Sin embargo, no hemos de reprocharle demasiado estos plagios visto que los ha encajado todos tan perfectamente en sus libros, y ha hecho con ellos obra de arte tan hermosa y tan suya, que casi redundan en honor de los plagiados.

En el mismo año que la *Sonata de Primavera*, Valle-Inclán publicó la historia de una sencilla pastora gallega, quien ve en un peregrino de Santiago de Compostela la encarnación del Señor y se le entrega. En el fruto de vida que siente vivir en sus entrañas cree ver una repetición del milagro de la Concepción. Esta es la novela *Flor de Santidad*, ideada ya cinco años antes en *Adega*. Es un cuadro de costumbres gallegas y una bella evocación del alma céltica del campesino gallego, toda religión y misterio, fanatismo y superstición.

Otra visión de Galicia la tenemos en *Aguila de Blasón*, *Romance de Lobos* y *Cara de Plata*. Son las famosas *Comedias Bárbaras*, novelas dialogadas en las cuales Valle-Inclán desarrolla la magnífica figura de Don Juan Manuel de Montenegro. Este había aparecido ya como personaje secundario en la *Sonata de Otoño*. Un bárbaro en el fondo, de pasiones medioevales y de una nobleza aun más medioeval, vive en su pazo gallego

como un rey suevo. Es el señor feudal típico, orgulloso de su blasón, venerado de sus inferiores, temido de su familia, mujeriego, despótico y violento. Sólo se atreve a decirle la verdad un bufón, Don Galán, quien le habla como la voz de la conciencia. Con excepción de Cara de Plata, sus hijos, herederos de su padre en todo menos en nobleza, son unos malvados, ladrones y asesinos. La tragedia del noble del siglo XIX que lucha en el ocaso de su vida y del feudalismo con las pasiones indomables de esta camada de lobos, alcanza por momentos la dignidad y fuerza dramáticas de una tragedia griega. Esta impresión queda realizada por las glosas que ponen a la acción los a modo de coros de mendigos y campesinos pobres.

También resuenan ecos sespirianos en estas comedias, sobre todo en *Romance de Lobos*. Arrepentido, pero únicamente de haber martirizado a su esposa no ocultándole que tenía otras mujeres, Don Juan Manuel quiere morir en paz. Para este fin y también para que no acaben sus hijos en la horca deshonorando su linaje, reparte, nuevo Rey Lear, todos sus bienes entre ellos, y se va en busca de la muerte. Como a Lear, le enseña grandes verdades un loco del campo, y le salen peor que ingratos todos sus hijos menos Cara de Plata.

Este último es el héroe de la comedia que lleva su nombre. Por él sintió siempre su padre una afección indulgente y ruda, pero las buenas relaciones entre ellos quedan cortadas el día en que Don Juan Manuel le roba la novia. Cara de Plata entonces para salvarse decide irse a combatir por el pretendiente Don Carlos.

Esta guerra carlista constituye el fondo de las tres novelas, *Los Cruzados de la Causa*, *El Resplandor de la Hoguera* y *Gerifaltes de Antaño*, agrupadas bajo el título de *La Guerra Carlista*. En ellas, con poesía noble y elevada, Valle-Inclán viste de grandeza los incidentes triviales de esta guerra civil hasta el punto de que el cabecilla más insignificante adquiere las proporciones de un héroe épico. Son novelas episódicas, de heroísmos pequeños, que reflejan muy bien el ambiente de desconfianza e inquietud de este conflicto sobre el cual se proyecta la sombra de aquel gerifalte fanático y suspiroz, el Cura Santa Cruz. Valle-Inclán concibe la guerra como una lucha social y religiosa entre los señores feudales y los liberales,

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y no deja de subrayar una nota de desaliento y cansancio, sobre todo en los carlistas, que no disponen de medios proporcionados a su exaltación religiosa. He aquí el estado de ánimo de una nonja que había corrido a la guerra como a un sacrificio:

La guerra comenzaba a parecerle una agonía larga y triste, una mueca epiléptica y dolorosa . . . Había imaginado la guerra gloriosa y luminosa, llena con el trueno de los tambores y el claro canto de las cornetas. Una guerra animosa como un himno, donde las espadas fueran lenguas de fuego, y el cañón la voz de los montes. Deseaba llegar a la hoguera para quemarse en ella, y no sabía dónde estaba. Por todas partes advertía el resplandor, pero no hallaba en ninguna aquella hoguera de lenguas de oro, sagrada como el fuego de un sacrificio. . . .

Con estas novelas, y *Una Tertulia de Antaño*, cuento basado en fragmentos de la *Sonata de Invierno*, Valle-Inclán interrumpe su producción novelística para volver a ocuparse con el teatro. Una de sus primeras obras había sido un drama, *Cenizas*, que reaparece en 1908 con el título de *El Yermo de las Almas*. Lleva a la escena el conflicto entre el amor y la religión que surge en la conciencia de una de esas mujeres valleinclinanescas llenas a la par de pasión y de devoción. En *El Marqués de Bradomin*, Valle-Inclán hace subir a las tablas a este personaje, dramatizando escenas de las *Sonatas de Invierno* y de *Primavera*, y también de *Flor de Santidad*.

Con *Cuento de Abril* pasa al teatro poético. Estas son "escenas rimadas en una manera extravagante," que cuentan la historia del trovador provenzal, Pedro de Vidal, apresado por una jauría de perros cuando iba con disfraz de lobo en penitencia por haber besado a su princesa. Lo que atrae en esta comedia, además del verso fácil y gracioso, es el ambiente fragante, primaveral y pagano de la corte provenzal, y el contraste que ofrece Castilla, personificada en un Infante marcial y monjil, frente a la galante y refinada Provenza.

Voces de Gesta es una "tragedia pastoril," en que con verso heroico y con rememoraciones de los tiempos épicos Valle-Inclán canta la tradición encarnada en el buen Rey Carlino, patriarcal y legendario, y simbolizada en un viejo roble.

A *La Marquesa Rosalinda* la llama Valle-Inclán una "farsa sentimental y grotesca." Está escrita en versos gráciles y modernistas, y cuenta una historia de amores e intereses en un ambiente, medio de la reali-

dad española del siglo XVIII, medio de *commedia dell'arte* italiana. Como en *Cuento de Abril*, sale a relucir aquí el contraste entre Francia y España, entre los galanes versallescos y los maridos calderonianos, entre los "furtivos besos del Triánón" y las "hogueras de la Inquisición."

El Embrujado, escrito en 1913, queda muy bien caracterizado por su inclusión en 1927 en un volumen de cinco obras dramáticas en prosa, titulado *Retablo de la Avaricia, la Lujuria y la Muerte*. Es una tragedia de pasiones violentas y supersticiones aldeanas de Galicia. El *Retablo* incluye también dos "melodramas para marionetas," *La Rosa de Papel* y *La Cabeza del Bautista*, y dos "autos para siluetas," *Ligazón* y *Sacrilegio*. Los melodramas son cosas macabras, de teatro de gran guiñol, llenas de cierta belleza malsana y diabólica. El primero cuenta el enamoramiento de un herrero borrachón del cadáver de su mujer, aderezado para el entierro; el segundo, el asesinato de un extranjero por un hombre con la ayuda de su mujer, la cual en el momento de cometerse el crimen se enamora perdidamente de la víctima. *Ligazón*, que también tiene su asesinato, toma su título de una costumbre, quizás de gitanos, de casarse dos amantes sin más sacramento que el de beberse mutuamente la sangre. *Sacrilegio* trata de un viejo, que antes de morir a manos de unos bandoleros, pide un confesor. Puesto a confesar, vendados los ojos, ante un bandolero disfrazado de cura, el capitán de la cuadrilla le mata antes que pueda terminar, diciendo:

¡Si no le sello la boca, nos gana la entraña ese tunante!

La Farsa Infantil de la Cabeza del Dragón sólo tiene de infantil la intriga de cuento de hadas, a base de la cual Valle-Inclán ha satirizado fina pero cruelmente a los reyes y al gobierno constitucionales, y puesto en ridículo a los que siguen ciegamente la tradición. Desde 1926 esta farsa va incluida con otras dos en el *Tablado de marionetas para educación de príncipes*. La *Farsa Italiana de la Enamorada del Rey*, en versos musicales, continúa la sátira de *La Cabeza del Dragón* bajo la ficción de un cuento de una muchacha enamorada de un rey ideal. Esta muchacha fácil es de ver que representa a España. El verdadero rey, despertado a la realidad por el desengaño de la muchacha al verle como es, decide desterrar a

todos sus ministros tontos y pedantes, exclamando:

Quiero trocar por normas de poesía
los chabacanos ritos leguleyos,
sólo es buena a reinar la fantasía,
y está mi reino en manos de plebeyos.

La tercera obra de este volumen es la *Farsa y Licencia de la Reina Castiza*, donde en versos maliciosos Valle-Inclán continúa la crítica del régimen liberal, haciéndose eco de chismes que se contaban antaño de la Reina Isabel II.

Divinas Palabras, que nuestro autor llama "tragicomedia de aldea," es otra *comedia bárbara*, evocadora del pueblo gallego milagrero, andariego y trágico. Aquí la vida de esos aldeanos y mendigos, que servía de fondo a la figura heroica de Don Juan Manuel de Montenegro, pasa a primer término, y Valle-Inclán desarrolla sin figuras sobresalientes y con crudo naturalismo un cuadro de costumbres lleno de muertes, brutalidades y adulterios lugareños. Las "divinas palabras" son las que tuvo Jesucristo para los que querían apedrear a la mujer adúltera. Pronunciadas en latín tienen un efecto milagroso en esas almas infantiles y supersticiosas.

Todas estas comedias de Valle-Inclán, a partir de *Cuento de Abril*, corresponden a cierto deseo de huir del teatro realista de la vida ordinaria. Este deseo de romper con la realidad no se ha sentido únicamente en España. Es un movimiento internacional. Italia tiene su teatro de muñecos, de *piccoli*; Francia, su teatro de gran guñol.

Valle-Inclán, en el suyo, busca sensaciones raras y fuertes, de fantasía e ironía unas veces, de miedo y horror otras, y por esta pendiente llega a sus *Esperpentos* y su estética de la deformación. En los *Esperpentos* entran todos los elementos de las comedias anteriores, sátira e ironía, fantasía de teatro de marionetas y brutalidades de teatro naturalista. Sólo es nueva la intención de salvar a España deformando grotescamente la vida y los héroes españoles y no idealizándolos como lo hace la literatura anterior. El pueblo está contagiado con la vieja literatura retórica y jactanciosa, dice Valle-Inclán; sólo deformando las normas clásicas se consigue su regeneración. Esta estética la explica en los dos primeros *Esperpentos*: *Los Cuernos de Don Friolera* y *hemia madrileña*, donde, entre golfos, gente canallesca y hombres extraordinarios, llega-

Lucas de Bohemia. En el primero ataca el teatro clásico y el de Echegaray y secuaces, escribiendo un drama de honor con técnica de teatro de muñecos. El segundo nos introduce, con técnica naturalista, en la boma a una visión de la amargura y crueldad de la vida en un Madrid "absurdo, brillante y hambriento."

Otros dos *Esperpentos* tiene escritos Valle-Inclán. Forman, con *Los Cuernos de Don Friolera*, el tomo *Martes de Carnaval*. El primero, *Las Galas del Difunto*, refiere una historia sórdida del abandono en que deja un boticario, despreciable como todos los burgueses de Valle-Inclán, a una hija que le ha deshonrado. Hay ciertas reminiscencias del *Tenorio*, pero aquí no se venga el padre difunto, a quien desentierra un amante de su hija para robarle el terno. El segundo es el *Esperpento de la Hija del Capitán*, una crítica despiadada de los motivos que actuaron el establecimiento de la Dictadura de Primo de Rivera.

En 1926 reanuda Valle-Inclán su producción novelística escribiendo *Tirano Banderas*. En ésta y en sus novelas posteriores, adapta la técnica del *Esperpento* a la novela. En *Tirano Banderas* escribe con amor y comprensión una historia de tiranía y revolución en una república convencional de la América española. Por más que la disfrazaba con anacronismos y un tesoro de americanismos de todas las procedencias, salta a los ojos que es el Méjico revolucionario lo que tiene presente. Enfoca el problema de las repúblicas hispanoamericanas como una lucha entre la civilización europea, capitalista e individualista, derecho romano y catolicismo, y la originaria, comunista y colectivista. Aunque trata de América, difícil es no creer que en la crítica del *Directorio militar de Tirano Banderas* se quiere reflejar también la de la *Dictadura militar* de Primo de Rivera.

Desde 1927 viene escribiendo Valle-Inclán una serie de novelas históricas, denominada *El Ruedo Ibérico*, que ha de constar de nueve tomos. Tratarán tres de la España isabelina en vísperas de la Revolución de 1868, tres de esa revolución, y otras tres de la Restauración borbónica. Las dos primeras se han publicado en volumen ya. Son novelas de ambiente, como lo son las de *La Guerra Carlista*, pero la técnica, en éstas de canto épico, es en aquéllas de de-

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formación esperpéntica. La primera Valle-Inclán la llama *La Corte de los Milagros*, refiriéndose a aquella corte de licencias y milagros que era la de Isabel II en 1868. La segunda es *Viva mi Dueño*, título con el cual trae a la memoria el egoísmo y el interés de los militares defensores del trono que todos "tienen escrito en sus gloriosos aceros el *viva mi dueño* de las cachicuernas." Sabida la intención satírica y crítica de sus últimos libros, ¿cómo dudar que Valle-Inclán pensaba en los amenes alfonsinos al escribir aquellos isabelinos en que una reina, sin fuerzas propias para reinar y con consejeros de cortas luces, se amargaba con su incapacidad y la "duda de que muchos españoles habían dejado de quererla"; en que el bandolerismo y el chulismo penetraban en todas las esferas de la sociedad, y en que "chismosos anuncios difundían el mensaje revolucionario por la redondez del Ruedo Ibérico"?

En estas obras como en otras muchas de Valle-Inclán vuelven a aparecer personajes de libros anteriores. Con este artificio alcanza cierta unidad toda su labor literaria, que llega así a formar una especie de *Comedia humana* valleinclanesca.

Quedan por mencionar otros varios libros. *La Lámpara Maravillosa*, ya mencionada, viene a ser una autobiografía y examen de conciencia estéticos. Aplicando teorías expresadas en este libro, escribió en 1917 *La Media Noche, visión estelar de un momento de guerra*, donde quiso, según dice, "ser centro y tener de la guerra una visión astral, fuera de geometría y de cronología, como si el alma, desencarnada ya, mirase a la tierra desde su estrella."

Además ha escrito tres tomos de poesías, las cuales, con rimas perfectas y versos modernistas, revelan las mismas características que hemos señalado en su prosa. *Aromas de Leyenda*, como *Flor de Santidad*, recuerda la tierra gallega, olorosa a yerbas frescas, cantos populares y melancólicos, y misterio. *La Pipa de Kif* con sus versos fantásticos y grotescos hace pensar en su teatro de muñecos y en los *Esperpentos*. Por fin, los versos simbólicos de *El Pasajero*, en donde quiere darnos una sensación de su interior, corresponden a la prosa de ese otro libro de confesiones estéticas, *La Lámpara Maravillosa*.

Llegados al término de este estudio de Valle-Inclán, ¿es posible resumir su per-

sonalidad literaria en dos palabras que no desmientan los libros escritos y por escribir de este genio todavía lozano y fértil? Creo que sí. Siempre será el suyo un arte de intensa personalidad: por lo tanto de estilo original y de sensaciones fuertes y violentas.

OBRAS DE VALLE-INCLÁN

- Femeninas, 1895.
- Epitalamio, 1897.
- Adega, 1899 (en Revista Nueva).
- Cenizas, 1899.
- Sonata de Otoño, 1902.
- Antes que te cases . . . , 1903 (en Juan Cuesta y Díaz, Colección de Frases y Refranes en Acción).
- Corte de Amor, 1903.
- Jardín Umbrío, (1903).
- Autobiografía, 1903 (en Alma Española).
- Sonata de Estío, 1903.
- Sonata de Primavera, 1904.
- Flor de Santidad, 1904.
- Sonata de Invierno, 1905.
- Jardín Novelesco, 1905.
- Historias Perversas, (1907).
- Aguila de Blasón, 1907.
- Aromas de Leyenda, 1907.
- El Marqués de Bradomin, 1907.
- Romance de Lobos, 1908.
- Una Tertulia de Antaño, 1908 (en Cuento Semanal).
- Los Cruzados de la Causa, 1908.
- El Yermo de las Almas, 1908.
- El Resplandor de la Hoguera, 1909.
- Cofre de Sándalo, 1909.
- Gerifaltes de Antaño, 1909.
- Cuento de Abril, 1910.
- Voces de Gesta, 1912.
- La Marquesa Rosalinda, 1913.
- El Embrujado, 1913.
- La Cabeza del Dragón, 1914.
- La Lámpara Maravillosa, 1916.
- La Media Noche, 1917.
- La Pipa de Kif, 1919.
- Farsa de la Enamorada del Rey, 1920.
- El Pasajero, 1920.
- Divinas Palabras, 1920.
- Farsa y Licencia de la Reina Castiza, 1922 (ya en La Pluma, 1920).
- Cara de Plata, 1923 (La Pluma, 1922).
- Luces de Bohemia, 1924.
- Los Cuernos de Don Friolera, 1925 (La Pluma, 1921).
- Tablado de Marionetas, 1926 (contiene La Enamorada del Rey, La Cabeza del Dragón, La Reina Castiza).
- Tirano Banderas, 1926.
- Retablo de la Avaricia, la Lujuria y la Muerte, 1927 (contiene Ligazón, La Rosa de Papel, El Embrujado, La Cabeza del Bautista, Sacrilégio).
- La Corte de los Milagros, 1927.
- Viva mi Dueño, 1928.
- Claves Líricas, 1930 (contiene Aromas de Leyenda, El Pasajero, La Pipa de Kif).
- Martes de Carnaval, 1930 (contiene Las Galas del Difunto, Los Cuernos de Don Friolera, La Hija del Capitán).

GRAMMAR SLIPS IN THE NEW SPANISH CONSTITUTION

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THERE are twelve departures from standard grammatical usage in the 1931 *Constitución de la República Española*.¹ Each breaks a rule of sequence of tenses, of which Bello has said: "... es la práctica de los mejores tiempos de la lengua, y la ordinaria entre los que hablan y escriben correctamente en el día,"² and he decries the confusion of the forms in *-se* and *-ra* with those in *-re*. Cuervo had previously said: "Los escritores de fines del siglo XVIII y principios del XIX rara vez confundieron estas formas (*-re* y *-se*), y acaso jamás emplearon la *-ra* por la *-re*, como hoy se hace."³

A recent study⁴ discloses the fact that the verb form in *-re* has been steadily losing in popularity among Spanish writers since the Golden Age; and that, whereas its confusion with the other two forms which are based on the same original Latin perfect stem (the forms in *-se* and *-ra*) was at its height during the Golden Age, the *-re* form has since then rapidly lost its distinctive and regular place in modern Spanish. Examples from the *Apolonio*, Cervantes, Lope, Galdós and others were quoted showing the *-re* form in a construction normally demanding that in *-se*, and of the *-se* and *-ra* forms used where we should expect that in *-re*. But no reference was made to the extreme popularity of the *-re* form in legal documents such as the three old *fueros* which were examined in preparing the study⁵ on which the article was based. In these there occurred 1,016 *-re* forms in 1,426 lines, while in the *Documentos Lingüísticos* there were found 1,028 *-re* forms in about 12,000 lines. This total of 2,044 *-re* forms in some 13,000 lines constitutes more than a third of the complete number of *-re* forms found in the more than forty times as many lines which were read in preparing the study. Striking is the fact that not one example was discovered of a form in *-re* where we

should expect that in *-se*, or of that in *-ra* where the sequence seems to demand that in *-re*, and but one lone example of the *-se* form where the *-re* form would be expected.

The popularity and the strictly observed function of the *-re* form in legal material as indicated by the above figures led to an examination of the 1931 Spanish constitution, with surprising results. In the 125 articles, which constitute the document, there are 21 occurrences of the *-re* form, all in standard usage.⁶ On the other hand, all the 9 *ra* forms, and all the 3 *se* forms in the document are incorrectly employed, if judged by standard rules of sequence. As for other substitute forms used, there are 132 occurrences of the present subjunctive, all in standard usage, of which 122 are employed in constructions which were commonly performed by the *-re* form in ancient legal documents; 4 occurrences of the present indicative in the protasis of a condition (where old documents regularly employed the *-re* form); 2 examples of the future indicative used in adjective subordinate clauses (as against 9 *-re* forms so employed and 86 present indicative forms in that function); and one preterite form where the context calls for a future perfect construction.⁷

The 9 examples of the *-ra* form are patent confusions with that in *-re*. Two occur in a protasis, one controlled by an apodosis in the future, one by an apodosis in the present:

Cuando . . . estuviera, . . . aplicarán . . . Art. 77;
. . . son . . . aunque no hubiera sido . . . 123.

There are 7 in a protasis after *si*, all with the apodosis in the future:

Si . . . acordaran . . . presentarán . . . 11;
Si estuvieran . . . dará . . . 42;
. . . entenderán . . . si ratificara . . . 56;
. . . podrá . . . si . . . hubieran sido . . . 65;
. . . asumirá . . . si . . . quedara . . . 74;
Si volvieran . . . quedará . . . 83;
Si pudiera . . . prorrogará . . . 107.

Striking is the fact that the 3 sole occur-

¹ Madrid, Sucesores de Rivadenyra (S. A.) Paseo de San Vicente, 20.

² *Gramática de la Lengua Castellana* . . . por Andrés Bello . . . con extensas notas . . . de D. Rufino José Cuervo. Paris, 1918, §470, N.

³ R. J. Cuervo, "El Castellano en América," BULLETIN HISPANIQUE, 3, 1901, p. 37.

⁴ Wright, "The Disappearing Spanish Verb Form in *-re*," HISPANIA, XIV, 2, 1931, pp. 107-14.

⁵ Wright, *The -RA Verb Form in Spain*, Univ. of Calif. Press, 1932, pp. 48, 81 and N. 7.

⁶ All are found in subordinate clauses, 3 in the noun type; 9 in the adjective type (4 plus the past participle); 5 in the adverb type (4 after *cuando*, and all with the apodosis in the future tense); and 4 in a protasis (3 having the apodosis in the future, one in the present).

⁷ The French translation of the same document, published by the same printers, renders this *fuero* as *auront eu lieu*, as is to be expected after the main verb *será*. Art. 53.

rences of the *-se* form, and which all are found in unorthodox constructions, are employed in the same category as the 9 *-ra* forms, that is, in a protasis, and in the identical construction of 7 of these, namely, in a protasis after *si*, controlled by an apodosis in the future:⁸

Si . . . estuviesen reunidas, . . . resolverán . . . 42;

Si estuviesen . . . deberá . . . 42;

Si . . . fuese . . . quedará . . . 85.

One's first reaction is to protest against such meticulous care in ferreting out minor errors, for has not one the right to change his mind in the middle of a condition? Not infrequently do we hear something like: "I'd do it, . . . even if you don't help me"; or "I'll do it, . . . even though you shouldn't help me." However, statistics show that such departures from the laws of sequence are extremely rare in standard legal documents in Spanish, and seldom found in other types of writing.

In view of the report that Manuel Azaña had a hand in the writing of the new constitution, it is very interesting to notice what Azorín has to say about the style used by the premier in his famous speech at Santander: ". . . hay una ligera incorrección gramatical y psicológica en el comienzo.⁹ . . . Y la incorrección primera voy com-

probando que es sintomática de la oratoria de tal orador. No habla este orador como los oradores elegantes, cultos, sabios. Su palabra no tiene ni ornamentos inútiles ni esas volutas finas, que parece en otras oratorias que van circundando la persona del oyente."

An examination of the verb forms in the 10,000 word Santander speech uncovers no occurrence of the *-re* verb form, although there are many examples of the present subjunctive and indicative used where a future subjunctive would be correctly employed.¹⁰

In closing, and leaving aside incidental grammatical details, I would urge my fellow-teachers who have not done so to read this epoch-making document. It offers far more interesting reading than any novel, and a knowledge of its contents will be henceforth indispensable to anyone who pretends to understand modern trends of thought in this bold, modern state. May no one fail to read the very informative discussion of this document by Dr. S. L. Millard Rosenberg in his "Political News from Spain," *HISPANIA*, XV, 2, March, 1932, pp. 167-72, giving a comparison with our own Constitution together with challenging criticism.

¹⁰ There are in the speech 18 *-se* forms (4 in a protasis, 12 in a subordinate clause and 2 in the optative), 13 *-ra* forms (4 in the apodosis, 3 in the protasis and 6 in a subordinate clause) and 32 *-ría* forms (31 in an apodosis and one in a past future construction). All of these forms obey standard rules; but the verb count in the protasis and subordinate is contrary to the general trend toward a preponderance of the *-ra* verb form over that in *-se* in modern Spanish as indicated in my study mentioned in note 5. I am reading Azaña's *Plumas y Palabras* (Madrid, 1930), and can report that in his "El Idearium de Ganivet," pp. 9-115, there are only 4 departures from standard usage of verb forms. These are all occurrences of the *-se* form in the apodosis (pp. 13, 14, 45, 109) and in compound constructions where the *-ra* form would be expected, according to R. K. Spaulding's *Syntax of the Spanish Verb*, Holt, N. Y., 1931, §57.

⁸ The translation into French gives all these 3 in the present indicative plus future (I give the protasis first, the apodosis second), as well as 4 of the 9 *-ra* forms quoted above; while 2 of the latter are in the imperfect indicative plus conditional, one in the imperfect plus future, one in the future plus future, and one in the past definite plus present.

⁹ He goes on to say: "En vez de decir 'Era ya hora de que yo viniese ante vosotros,' dice: 'Es ya hora.'" However, the stenographic report of the speech as given elsewhere in the same paper begins thus: "Era hora de que viniese a cumplir el compromiso contraído hace ya meses . . ." Luz, Madrid, 30 de septiembre, 1932.

ALFONSO THE WISE ON FRIENDSHIP

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THE great Alfonso X, the Wise, King of Spain from 1252 to 1284, is known almost exclusively for his astounding scientific, historical, and legal works. Few persons know or have ever thought that he concerned himself with the subject of friendship. We are all acquainted with the essays of Cicero, Emerson, King, Clifford Bax, and Hugh Black on this fascinating subject, but it has not occurred to us to expect that

the learned monarch of thirteenth-century Spain left to us his thoughts and wisdom about it.

The essay on friendship is not a separate title in the works of Alfonso X, nor is it ever to be found listed among them. It is a part of his courageous codification of the laws of his time, *Las siete partidas*, the essay on friendship being *Título XXVII* of the *Quarta partida*. It is entitled *Del debdo*

de la amistad. The whole work is divided into seven parts, as its name implies, and, curiously enough, the initial letters of the prologues of the seven parts spell out the name Alfonso. This work was begun in 1256 and completed about 1265. I have based the translation that follows on the editions of Salamanca, 1565; Valencia, 1767; and Madrid, 1843. The text of the essay has been printed also by Antonio G. Solalinde, in *Alfonso X el Sabio, Antologías* (Madrid, 1922), II, 37-49.

The text has been rendered into English with great care, but the translator is aware that any translation is an inadequate representation of the original, and hence begs the indulgence of his readers for any lack of felicitous expression. The works of Alfonso the Wise are at best inaccessible enough to English readers, and it is our hope that this little excerpt will make for the great thirteenth-century genius of Spain a wider circle of friends.

ON FRIENDSHIP

The Relation of Friendship Among Men

Friendship is that thing which joins men's hearts in mutual love. The ancient sages said, and this is a true saying, that love transcends all other human relationships. Now heretofore we spoke of the relation between lords and their vassals; according to natural right, according to benefaction, according to service, or according to mutual agreement. We want here to speak of other relations that men have to each other through friendship alone. And we shall show what such friendship as this is, what its profit, how many its kinds, how it must be guarded when once it is established, and for what reasons it may be broken.

I

The Essence of Friendship

Amicitia, in Latin, means friendship, in our Romance; and friendship, as Aristotle says, is a virtue which is altogether good in itself and profitable to the lives of men, and has its proper place when he who loves is loved by the one he loves; for otherwise, it would not be true friendship. Therefore he said that a great space stretches between friendship and love, and affection and concord. It is entirely possible for us to feel love for another, yet friendship with him may be lacking, as happens with lovers who at times love women who ill return their love. So the sages said that love conquers all things, for not only does it make it possible for one to love those who love him, but even those who dislike him. Likewise, men have love for precious stones and other things that have no souls, nor understanding to love those that love them. Thus it

is proved that friendship and love are not one and the same thing, because it is possible for love to be felt by one person alone, while friendship must in every way be reciprocal.

Affection is properly called that good will that is born in the heart of man as soon as he hears tell of the worth of some person or thing, neither of which he sees and with neither of which he has any direct association. He cherishes a genuine affection for that person or thing, because of that goodness that has come to his attention, while they in turn are unaware of the sentiment he feels for them.

Concord is a virtue that is similar to friendship. Over this the sages and the great men who wrote the books of the laws worked much, in order that men might live agreeably together. Among many men there can be concord, although there be no friendship or love among them; while those who have friendship the one for the other, perforce will have concord between them. Therefore said Aristotle, that if men had true friendship for each other, they would have no need for justice, nor judges to judge them, because that friendship would make them fulfill and keep those very things that justice desires and demands.

II

The Worth of Friendship

Great profit and good comes to men from friendship. Thus, as Aristotle said, no man who at heart is good wishes to live in this world without friends, though he be blessed with all the world's goods. The more honored, the more powerful, the richer men are, so much more have they need of friends. And this for two reasons: the first, because they could have no reward for their riches if they did not use those riches, and such use should be in doing good, and good deeds should be done for one's friends; consequently, said Aristotle, that if men had true friendship for each other, they would have no need for justice, nor judges to judge them, because that friendship—those who do not have friends cannot put to good use the riches they may have, though they abound in wealth.

The second is, because they are guarded by their friends, the riches and honors that men have grow; for otherwise, without friends, these could not endure, because the more honored and the more powerful a man is, the harder fall the blows he receives if he has not the aid of friends. And he likewise said that even those other men who are not rich or powerful need the aid of friends in every way, friends who will come to them in their poverty and assist them in the dangers that may befall them. In this connection he said that man needs the help of friends at any age; for if he be a child, he needs friends to bring him up and keep him from doing or learning anything that may be to his harm; and if he be a young man, with the aid of friends he will understand and do all the things he may have to do, better than he would if he were alone; and if he be an old man, he will be aided by his friends in those things in which he may be impaired or which he may be unable to do for himself because of the disabilities that come on with old age.

III

The Choice of a Friend and the Advantage of His Counsel

Men experience a feeling of pleasure and complete assurance when they take counsel with their friends. Consequently, a wise man, whose name was Cicero, said that no one thing was so sweet as having a friend to whom one might speak his heart as to his very self. Elsewhere he said, "Talk over with your friend your every need, but first know who he is; because there are many who appear to be friends on the outer surface, yet their honeyed speech is but flattery and they have not within them the heart they show on the surface. However eloquent such persons may be in their flattery, they rather prefer to be loved than to love, and they are always harmful to those that love them."

Still another wise man wrote of this matter and said, that no pestilence can harm a man in this world so much as the false friend with whom he lives and with whom he daily shares his secrets, trusting in him, but failing to recognize him. So Aristotle said that one must make every effort to know a man, whether he is good, before entering the bond of friendship with him. Now this knowledge we cannot have, except through long acquaintance, because the good are few and the evil are many, and true friendship cannot endure, except between those who in themselves are worthy. Hence, friendship quickly and easily departs from the midst of those who become friends before they know each other well.

IV

The Kinds of Friendship

Aristotle, who made a natural classification of all things in this world, said that there are three kinds of friendship. The first is a friendship by nature. The second is the relation one has to his friend through long acquaintance and the good there is in him. The third is the relation that one person has with another for some profit or some pleasure that he has in him or that he hopes to have.

Now friendship by nature is the sentiment that a father and a mother feel for their children, and a husband for his wife; and not only men, who have the power of reason, have this friendship, but even all the other animals that have the power of procreation; for each one of them has a natural friendship for his companion and for the children that are born of them. Likewise, those who are natives of one and the same land have this friendship by nature, so that when they find themselves in some foreign place, they make friends with each other and join hands in the things that they mutually need, just as if they were long-time friends.

The second kind of friendship is more noble than the first because it can exist among all good men. It is therefore better than the other because it is born of goodness alone, whereas the first is based on natural relationship; and furthermore, it has all the qualities that we have here-

tofore mentioned.

The third kind of friendship that we mentioned above is not true friendship, because that man loves another for his own gain and for the pleasure that he hopes to have of him; and as soon as he has it, either the gain will destroy, or the pleasure that he hoped to have will undo the friendship that was between them, because it had not its root in goodness.

There is still another kind of friendship, according to the custom of Spain, which in times past the nobles had with each other; that they should not dishonor or harm each other, without first challenging each other and breaking the friendship. Of this we have elsewhere spoken in connection with challenges.

V

The Maintenance of the Bond Between Friends

In order that the friendship between them may endure and not change, friends set up among themselves three safeguards. The first is that they must always be loyal to each other in their hearts. On this subject Cicero said that the basis and foundation of friendship is the good faith that one has in his friend; for no love can be constant in which this is not found, since it would be a foolish and unreasonable thing for one friend to expect of another, if he had it not in himself. On this Aristotle said, that the will of the friend must be firm and he must not be moved to believe any evil that may be said of his friend, who has for a long time proved himself loyal and good. Thus a philosopher, to whom it was reported that one of his friends spoke ill of him, replied and said that if it was true that his friend spoke ill of him, he considered that he was moved to do so for his good and not for his harm.

The second safeguard that friends must have is in their speech, taking care not to say anything of a friend that might serve to defame him and consequently harm him, because Solomon said in the book of Ecclesiastes, "He who dishonors his friend by word of mouth breaks the bond of friendship that he had with him." Nor should friends retract the services and help that they render each other, nor censure one another for them. Therefore Cicero said that men of ill will are those that retract, as in the manner of an affront, the goods and pleasures that they gave their friends. This is not fitting for them, but for those that received them. So also they should take care not to disclose such secrets as they may entrust to each other. In this connection Solomon said that he who discloses his friend's secret breaks the faith that he had with him.

The third safeguard is that one should do good works for his friend, just as he would for himself. So St. Augustine said, "In friendship there is no one degree higher than another, for all things must always be equal among friends." Likewise Cicero: that when some good fortune or some great honor comes to a friend, he should share with his friends the rewards that follow upon it.

VI

The Sentiment of Love in Friendship

Truly and without any deception should a man love his friend, but in regard to the extent of this love, there is a difference of opinion among learned men. Some have said that a friend should love his friend as much as that friend loves him. On this point Cicero said that this was not a friendship based on affection, but it had rather a certain commercial aspect about it. And there were others who said that one should love his friend as much as he loves himself; and these likewise did not speak aright, for it may be that a friend knows not how to love himself, or does not wish to, or cannot, and therefore a friendship that one might have with a friend in this wise would not be complete. Other wise men said that one ought to love his friend as though he were loving himself. However much these were in the right, Cicero nevertheless said that they might have been able to express it better, for many times a man will do for his friend things that he would not do for himself. Consequently he said that a man should love his friend as much as he *ought* to love himself. Since in these times few are found who are willing to love thus, consequently few are the friends who know complete friendship.

But however much one ought to be bold in friendship with his friend, notwithstanding this, he must not ask his friend to err or to do a thing that may be wrong; and although he might make such a request with all diligence, the other should not fulfill it, for if he should fall into trouble or ill repute as a consequence, no excuse would ever be sufficient for him, though he say he did it for his friend. In spite of all this, one should be willing to put his person and his wealth in danger of death or loss in order to help his friend or whatever concerns his friend, whenever he may need it.

Now all that is found in the ancient histories of two friends is in accord with this. There was one, Orestes, and the other, Pylades; and a certain king held them prisoners for wrongs of which they were accused. Orestes being sentenced to death and the other acquitted, they sent for Orestes to carry out the sentence imposed

on him by justice. They called him and told him to come out from the place where they held him prisoner. Pylades replied that he was Orestes, knowing that they wanted to kill the other, and Orestes said that it was not true, that it was he himself. Now when the king heard the loyalty of these two friends, how each one offered his own life to shield the other, he acquitted them both and asked them to receive him as a third friend with them.

VII

On the Severance of the Bond

Natural friendship, of which we made mention in the laws of friendship, is broken for certain of those reasons that we have indicated elsewhere, for which one can disinherit his descendants. The other, which those of the same land have by natural right, is broken when some one of them is manifestly an enemy of that land or of the lord of the land who must govern and maintain it in justice. For since he is an enemy of the land, no one has any reason to be his friend because of any natural right that he may have. The third kind of friendship, which one has with his friend because of his goodness, fails when the friend who was good loses this quality beyond possibility of correction, or errs so gravely against his friend that he either cannot, or is unwilling to make amends for the wrong that he has done. But not for illness, nor poverty, nor any misfortune that may befall a friend should the friendship that was between them be broken; it should rather be made more firm and be proved that it was true and good, in that season more than at any other time. The other kind that resembles friendship and is not, the case of the one who loves another for his own profit or for the pleasure that he has with him or hopes to have, that friendship is broken when the thing he wanted of his friend fails him, as we have said above.

NOTE: After this article had been set up, the author informed us that there had just come to his attention S. P. Scott's English translation of *Las Siete Partidas* (Chicago, 1931), in which the essay on Friendship is of course included (pp. 1003-1006.)—EDITOR.

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FRENCH BOOK-LETTER

WILLIAM LEONARD SCHWARTZ, *Stanford University*

ASIDE from deaths (Bazin, Brioux) and elections to the Academy (G. Lenôtre, reception of Pierre Benoit), the outstanding incident of the literary season was André Gide's self-conversion to communism announced in the NOUVELLE REVUE FRANCAISE for last October. The Russian experiment of "une société sans famille et sans religion" is of course partly in line with Gide's main principles, but his willingness to make sacrifices to attain a new order seems due to the intolerable spectacle of unhappiness and hunger existing in the world today. Such is the line of change indicated by Léon Pierre-Quint in his *André Gide, sa vie, son œuvre* (Stock, 18 francs). This biography is based on information derived from Gide's friends, and is much more circumstantial than most of the kind appearing in France. It even mentions Gide's wife, who still survives. I might mention in passing the subscription edition of Gide's *Œuvres complètes* (75 francs, each volume in the cheapest format, N.R.F., Gallimard), of which two volumes have appeared with introductions by Martin-Chauffier. All of Gide's diaries are to be included in this series, but no surprises have yet come out. The reprinting of "André Walter's" poetry certainly adds little to Gide's stature but facilitates appraisal of his work. Does this publication indicate that his creative period has closed?

I have not bought any of the prize novels of the year, because both the Goncourt and Théophraste Renaudot awards were given to first novels. Though the Goncourt prize was given Guy Mazeline for *Les Loups* (Gallimard), it is said that *Le Voyage au bout de la nuit* (Denoël et Steele), by L-F. Céline, was a greater revelation of talent. *Le Pari*, by Ramon Fernandez (Gallimard) was awarded the prix Fémina-Vie heureuse. Duhamel's story, *Tel qu'en lui-même* (Mercure), will be noticed because it records the death of his hero Salavin, who was first seen in *Confession de minuit*, 1920. Now he emigrates under a false name to North Africa. *Les Bien Aimées*, by the Tharaud brothers, tries unsuccessfully to interest the reader in an unconsummated marriage after charming him with the first part of this

novel. Another addition to the cycle of *L'âme enchantée* is announced by Albin Michel, who is publisher for Romain Rolland. It is called *La Mort d'un monde* (12 francs). Mauriac's latest is entitled *Le Mystère Frontenac* (Grasset, 15 francs).

The most singular enterprise of these times seems that of Jules Romain, who has embarked on a fresco of large dimensions, called *Les Hommes de bonne volonté* (Flammarion, 12 francs per volume), of which four parts have appeared, *Le 6 Octobre*, *Crime de Quinette*, *Les Amours enfantines*, and *Eros de Paris*. This work is to be a test of the unanimistic theory, the whole first book being devoted to the events of October 6, 1908. Vols. II and IV contain needful lists of the many characters in this cycle and each part is provided with a summary of the many-sided narrative. Quinette, one of the principal actors thus far, proves to be a "frustrated" book-binder who commits a gratuitous murder. If one part should be selected, *Les Amours enfantines* might be found more enjoyable for the long conversations between two *Normaliens*, Jerhanion and Jallez. Romain uses freely the slang of that school without explanation—le Pot=l'économe; les thalass, catholiques, qui vont à la messe, etc. Because of depression, many French writers are venturing to embark upon cyclical works in the hope of holding their clientèle of readers.

Followers of contemporary letters will value *Dix ans après* (an eight-franc pamphlet by Henri Massis; Cahiers de la quinzaine) for his analysis of the effects of inflation (in all senses) during the period after the war on publishers and writers. Massis takes up Sainte-Beuve's articles on "Littérature industrielle" in 1839, when Romanticism was breaking up, to lend force to his criticisms of the harmful results of ten years of "publicity," competition for prizes, budding geniuses and abnormality. A chronicle of the writings of this period will be found in *Le Roman français depuis Marcel Proust* (Nouvelle Revue critique, 12 francs), by Professor Jean E. Ehrhard of the University of Michigan. This necessary complement to such histories as those

of Lalou follows trends to the last months of 1932 and reviews such writings as those of Jean Giono, Marcel Arland and Malraux, as well as the later books of Montherland, Ramuz, Lacretelle and Mauriac. A strictly conservative attitude marks the little handbook of Léon Levraut, *Le Roman, des origines à nos jours* (Mellottée, 12 francs). He discusses Léon Daudet, not mentioned by Ehrhard, at some length, and relegates Colette to a foot-note.

It is a pleasure to draw attention to David Larg's book entitled *André Maurois* (Oxford University Press, \$1.50), which follows this writer's career up to the publication of *Le Cercle de famille*. Larg has caught the spirit of Maurois' own biographical work, and follows Maurois' thought as it found expression in his books and articles, rendered here in vigorous English translations. This first biography contains a full bibliography to 1930. Maurois' latest book is a collection of essays, *Mes Songes que voici* (Grasset, 15 francs), where he reprints also some of his best pages previously printed in limited editions or periodicals, e. g., the two *Fragments d'un journal de voyage, Angleterre*, 1928, 1930; *Étudiants américains*, 1931, etc.

Special mention must be made in this Book-Letter of the new *Dictionnaire étymologique de la langue française* by Oscar Bloch and W. von Wartburg (2 vols. cloth, about \$9.00, Les Presses universitaires). These volumes not only give the history of French words and technical terms in general use, but dates for the time when they became used, even in the 19th century. Bloch is a Directeur d'Études à l'École des Hautes Études, who has obtained the assistance of Professor W. von Wartburg (a Swiss), of Leipzig, a scholar already at work on an unabridged etymological dictionary, and much help from Professor A. Meillet. By way of illustration, I might quote the article "Félibre. Vers 1870. Emprunté du provençal, *félibre*, pris dans un récit populaire où il est parlé des 'sept félibres de la Loi' et choisi en 1854, lors de la fondation du félibrige par Mistral et six poètes de ses amis; mais l'étymologie du mot est inconnue. Dér.: Félibridge, 1876." This dictionary is always cautious about dubious words.

✓ Professor Algernon Coleman's *Analytical Bibliography of Modern Language Teach-*

ing, 1927-1932 (University of Chicago Press, \$3.00), is the sole key to some 570 recent articles and books on our own branch of pedagogy, many of which have never been previously indexed, since quite a few foreign contributions and unpublished theses are listed here and analyzed. It is gratifying to notice mention of many articles published in the MODERN LANGUAGE FORUM. I should add that the summaries are of reasonable length and discriminating in character. This volume supplements admirably the Bibliography of the Modern Language Study.

Toute la France (Larousse, cloth, 30 francs) by Émile Saillens which I welcomed in 1925 as the best general introduction to French social and economic life, has been republished with statistics revised to 1932. Pierre Champion's volume of essays, *Mon Vieux Quartier* (Grasset, 18 francs), has a special appeal for those who have lived on the left bank of the Seine.

R. P. Jameson's *Le Cercle français* (228 pp., Heath, \$1.00) can be recommended as the best book on all aspects of the French Club. As a handbook for the faculty advisor it will be found suggestive and complete, and should render splendid services in *Cercles* where it is owned and consulted by the majority of the members at least. Professor Jameson believes that the best clubs are those which work to a program and this handbook certainly facilitates the attainment of such a goal.

Heath's *New French Dictionary* (\$3.00, \$2.50 to teachers), edited by Ernest A. Baker is the least expensive dictionary showing French pronunciation in the symbols of the Association phonétique internationale. This is the same dictionary as the new Cassell (Funk, Wagnalls, \$3.25) without the thumb-guides. Since derivatives are listed under a common group heading, many additions have been made to the vocabulary without ungainliness, 2000 more words under the letter "A" than in the earlier edition. I note the presence of such slang as *mince alors*, *raseur* (but not *la barbe*). *Récital* is missing in both vocabularies in the sense of piano recital. Tennis, so oddly translated in the old Heath, has been revised. "Vacuum cleaning" makes its appearance but not "vacuum cleaner." A valuable reference book.

The Main Stream of French Literature

(Heath, \$2.00), is an earnest attempt to solve the problem of the general survey course in French literature. Professor Foster E. Guyer seems to me to fully achieve his goal, namely "to make the student's first approach to French literature pleasant, to give him an understanding of the general trend of literary ideas and developments, and to cultivate literary appreciation in advance of a more extensive assimilation of details." This is one of the few books of its kind published in America which outlines the plots of all the major works of French literature.

Ces Dames aux chapeaux verts, a comedy of small town life dramatized from the novel by Germaine Acremant, has been one of the greatest successes of the French stage today. It is now available in an American edition prepared by Robert and Hélène Fouré (Ginn, 1933), who rightly consider it a text that is a pleasure to read and a storehouse of picturesque and useful expressions. Based on the conflict between the older and younger generation, it holds the attention of the student, and as the notes are placed at the bottom of the page, the text should be usable in second year classes. I notice with great satisfaction the recognition in the exercises of the intermediate quality of unstressed French vowels, making this text truly up to date.

A Modern Introductory French Book, by Henry Dexter Learned (Oxford University Press, \$1.70) contains 42 lessons based on Maupassant's *La Parure* and Erkman-Chatrian's *L'Ami Fritz*. I have not attempted to appraise the exercises in this book, but I have great admiration for the clarity with which the author has tabulated conjugations, rules for word order and agreement. Pupils using this book should soon come to understand the difference between English and French pronunciation which is set forth in an ingenious Introduction. Speaking and writing are the objectives of this book.

The Oxford University Press is making another contribution to the books available for reading in elementary French classes with two series of limited vocabulary readers called the Oxford Rapid-Reading French Texts (35 cents each). These eight readers are adapted from French thrillers on the basis of the Vander Beke word count. When reading aloud to a young member

of my family *La Mission de Slim Kerrigan*, a story of adventure in Alaska and the Far Northwest of Canada, I discovered a close correlation between the thousand word vocabulary of this book and ordinary newspaper French, while the story held the child's attention admirably. Each book in the series of four introduces one hundred additional words. A descriptive circular will be sent on application.

The advantage of the handsome new Oxford collection, *Contes et nouvelles*, edited by Marjorie Hsley and J. E. Franconie (95 cents), lies in the brevity of the stories, a factor which lends interest to a school reader. These tales of contemporary life are highly idiomatic, but explained by the free use of footnotes.

The Macmillan Company's long search for a lesson grammar ended with the publication of their *Progressive French Grammar* by Joseph Galland and Ethel Vaughan (\$2.00). This book is addressed to more mature students (it is not illustrated), who should be able to begin reading French when halfway through the twenty-four lessons.

Professor Elliott M. Grant gives us a century of verse in his *French Poetry of the Nineteenth Century* (Macmillan, \$2.50) which carries the reader from the personal lyric of Marceline Desbordes-Valmore to Mallarmé in the processional of poetry. The editor is a well-known student of the French major and minor poets with access to the best libraries in this country. Dr. Grant's book is especially planned for the college man who has read very little verse before. He translates such words as *poix*, *reins*, *givre* and *antre*, a unique feature of this anthology, and asks some thought-provoking question at the end of each selection. Above all, the criticisms of this American reflect, as they should, French opinion and judgments on the writers of this period.

I see that Professor Riddle and Professor Bellé have helped in the preparation of the edition of François Duhourcau's *L'Enfant de la victoire*, edited by De Shazo and Alker (Macmillan, \$1.20). This is an inspirational story in the time of the post-armistice depression, in which the hero escapes from the mirage of anarchism to gain courage by a marriage with a member of his own bourgeois class. An advanced intermediate text, singularly good

for class discussion because the vocabulary is explained both in French and English,—a fine innovation. The scene is the Basque country, Paris and Touraine.

The University of Chicago Press' edition of *Les Trois Mousquetaires* (edited by M. Struble and H. M. Eddy, \$1.25) is intended for the first semester of second-year high school, and presents at this level an additional vocabulary of 461 words and 157 idioms, retelling the d'Artagnan episodes. New vocabulary is taught in relation to English words where possible: "tromper": trump (to trump up, i. e., to concoct with unfairness), trumpery (a thing deceptively showy).

Miss Laura B. Johnson has prepared another reader of approximately the same difficulty based on selections from *Le Livre d'or*, the French translation of Charlotte Yonge's *Book of Golden Deeds*. The chapters selected deal with Roman heroes or events occurring on French soil, with few exceptions. This text is planned to create correct habits of reading, and the full questionnaires, which can be worked in English or French, convince me for once that translation of this text can be dispensed with without hesitation. (University of Chicago Press, fully illustrated, \$1.25.)

France d'Amérique, compiled by Simone de la Souchère Deléry and Gladys Renshaw, though published by the University of Chicago is a conventional advanced high school reader with very brief exercises. The selections are descriptive of life in all periods in what was the old Louisiana Territory.

Le Tartuffe ou l'Imposteur has been recently made available in a vocabulary edition published by Prentice-Hall. Professor Elliott Polinger, the editor, has been able to incorporate in his introduction the additional information about the play that has come forth since the Molière tercentenary. We have begun to study this edition at Stanford in classes on the fourth year high school level, but find that the renderings suggested in the notes depart too far from the text itself, e. g., l. 181: *Nos troubles l'avaient mis sur le pied d'homme sage*, "During our troubles he acted like a man of sense."

Barton and Sirich's *New French Review Grammar and Composition* (F. S. Crofts, \$1.50) is an intermediate composition book dealing exclusively with a French milieu

but not a travel diary. This text is now available as an alternate text with the authors' earlier *Review Grammar*, one of the clearest and most accurate guides to written and spoken French on the market. Professor Harold March's collection, *Tales by Erckmann-Chatrian*, has also been received from Crofts. These fantastic stories are presented as material for reading, with a vocabulary, intended for the third year in high school. The introduction to this book is probably the best available document on these two famous but little-known writers. Crofts has also published an inexpensive dollar edition of Bida's modern French version of *Aucassin et Nicolette* with four *Lais* by Marie de France in Tuffrau's prose. These pieces are edited by Edwin B. Williams who contributes the vocabulary and notes. Medieval stories are popular with many teachers and these selections might also be used as readings in a survey course.

The new edition of Balzac's *Curé de Tours* (American Book Company), edited by H. Stanley Schwarz, New York University, is the first text of this representative tale containing workable exercises for the classroom. Atmospheric illustrations and a lively introduction win favor for this edition.

L. R. Glead's *Financial and Industrial French Reader* has been imported by the American offices of Longman's, Green & Company (159 pp., 90 cents). It is always hard to secure up-to-date material dealing with commercial subjects and this book, which has a vocabulary, may be specially recommended to those preparing themselves for foreign service or in advanced commercial courses.

Through the courtesy of George Bell & Sons, London, I have been able to examine Miss M. R. B. Shaw's *Select Parallel Passages of French and English Prose for Translation*, 4/6, and Miss L. E. Armstrong's *The Phonetics of French, a Practical Handbook*, 5 shillings. Both books confirm my impression that the teaching of the French language, at least as a living tongue, reaches a higher standard in Great Britain than in this country. In *Select Parallel Passages*, such a letter as one by Le Président de Brosses, 1739, precedes one on the same subject written by Horace Walpole in 1740, and this section of the book is entitled "Two Dilettanti Visit Naples." There

are few American students who have ever attempted prose composition as difficult as Walpole's letter, but if it is to be attempted, success will only be achieved by the diligent study of similar passages found in French authors.

All enthusiastic workers in phonetics will be interested in *The Phonetics of French* written by the Senior Lecturer in Phonetics at University College, London. Perhaps only the enthusiast is interested in comparing the length of the final consonants in *large* and *l'arche*, *saine* and *scène*, but other handbooks scarcely ever deal with such matters. Here, suggestions for the production of French sounds are preceded by a clear

analysis of English habits, with 59 diagrams in all. Miss Armstrong's terminology is very happy in such coinages as "normal, liaison and elision forms," etc. No index.

The Century Company publishes an abridgment of Maurois' historical novel of 1848, *Ni ange ni bête*, edited by Joseph G. Green. This story was conceived at a time when Maurois' thought was full of Shelley's life, and his principal character, Philippe Viniès, another young idealist, has a strong appeal to youth by his enthusiasms and his foibles. The French is fairly difficult but allusions are explained in footnotes and vocabulary.

GERMAN BOOK-LETTER

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WHILE the depression is causing a slowing up in the editing of new textbooks the field of German seems to be in a more favorable position than other modern languages. According to the latest enrollment figures from the New York City schools, which may be considered typical for the country as a whole, there were in October, 1932, enrolled in German 23,496 students, while French had 107,007, and Spanish 40,756. The growth of the last five years was 200% in German, 40% in French, and 9% in Spanish. We may safely assume that the growth in German will continue for several years and necessitate many new books.

A systematic survey¹ by the author of this article of all the German textbooks published within the last five years has brought out, beside other results, the startling fact that almost no new editions of the German classics have appeared within this period. On the other hand, the field of modern fiction has been carefully scanned by numerous editors, and it would be difficult to find here anything new and worth while for editing. There is an urgent need for good review and composition books, and above all for a good modern reference grammar.

A thoroughly modern beginners' book is *Creative German* by A. J. F. Zieglschmid, E. M. Ackermann, and M. Schreiner-

Zieglschmid (New York. Prentice-Hall, 1932. xvi and 460 pp.). The reviewer seriously recommends this book to high school teachers for a trial. The material is interesting, well graded, and in a remarkable way free from typographical errors. The binding is very strong and pleasing to the eye.

For the second year in high school W. Schaffrath has prepared a new reader which combines two favorite stories, Storm's *Immensee* and Gerstäcker's *Germelshausen* (New York. Prentice-Hall, 1933. xx and 221, text 82 pp.). The texts are followed by good exercises in idiomatic German, and the proof-reading has been very careful, with the exception of p. 129, where three question marks are missing. The reviewer may be pardoned if he finds the introductory story of Gerstäcker's life somewhat weak; for this the editor may hardly be blamed, as there is no good book on the subject available. On p. xx, *Achtzehn Jahre in Südamerika* should be changed to *Achtzehn Monate*. Contrary to general belief, there is reason for the conviction that Gerstäcker's accounts of his travels will outlive his fiction. They are as fascinating today as when they were written. It is not known generally that the author was among the early gold-diggers in California and one of the most important chroniclers of this period. His descriptions of life in various

¹ THE GERMAN QUARTERLY, January, 1933, pp. 39-46.

continents almost a hundred years ago offer an inexhaustible wealth of material which fully makes up for shortcomings in literary qualities. By peculiar coincidence the reviewer has followed the paths of this traveler in Germany as well as in Mexico and California.

Two other editions put out by the same progressive publisher are for college classes. The latest German Nobel prize winner, Thomas Mann, is represented in this series by his novel *Königliche Hoheit*, abridged and edited with an essay on Thomas Mann, summary of first half of novel, and explanatory notes by W. D. Zinnecker and G. C. L. Schuchard (New York. Prentice-Hall, 1933. ix and 285, text 201 pp.). The editors may be praised for their courage in omitting the traditional vocabulary. For American students this is doubtless the most readable novel by the famed author. At the same time our students will realize that Mann's art is not above criticism when they wonder at the strange characterization of an American heiress who stabilizes the tottering finances of a small German state by marrying the heir to the throne.

An outstanding dramatical work of an earlier Nobel prize winner has been made available through an edition of *Hanneles Himmelfahrt. Traumdichtung in zwei Akten*, with introduction, paraphrase of text, notes, and vocabulary by W. D. Zinnecker (New York. Prentice-Hall, 1933, vii and 149, text 63 pp.). The introduction of twenty-four pages gives a good picture of the author's early literary development; the passages in dialect have been transcribed into standard German, but the extensive vocabulary seems unnecessary at this stage.

As an echo of the Goethe year we have a new book for college classes by O. S. Fleissner and E. Mentz-Fleissner, entitled *Der junge Goethe, Eine Lebens- und Entwicklungsgeschichte, aufgebaut auf Dokumenten der Zeit*, with notes and vocabulary (New York. Crofts, 1922. xviii and text 225 pp.). The title page fails to mention the seventeen interesting illustrations which in part represent rare paintings. The book is somewhat difficult to classify: it

contains excerpts of diaries, letters and poems, with an explanatory text by the editors. Among the books reviewed in this article it is the only one set up in Roman type.

A rather unusual story is offered in the latest German book of the Oxford University Press: *Knulp. Drei Geschichten aus dem Leben Knulps von Hermann Hesse*, edited with introduction, exercises, notes, and vocabulary by W. Diamond and C. B. Schomaker (New York. 1932. xvi and 164, text 83 pp.). Professor Diamond, who was so suddenly taken from his friends, held this author in highest esteem, even rating him as one of the three foremost contemporary German novelists. In the introduction, which is written with an unusual warmth of feeling, the hero is called "a tramp in the ordinary sense of the word, but none the less a worthy, respectable, and even enviable character endowed with a peculiar charm and a high sense of honor." The exercises are arranged in fifteen parts and may be used to advantage in the second semester in college or second year in high school.

Of novels newly published in Germany the reviewer has recently not read many. Among those which made an impression on him was Hans Fallada's *Kleiner Mann—Was nun?* (Berlin. Rowohlt, 1932. 384 pp.). In view of the startling unemployment in our country this story of a small German clerk's marriage and subsequent losing fight against the realities of life makes interesting reading. The book also offers an unusually great number of new expressions from modern every day life.

A very useful new reference book is Max Gottschald's *Deutsche Namenkunde. Unsere Familiennamen nach ihrer Entstehung und Bedeutung* (München. Lehmann, 1932. vii and 423 pp.). The book is divided into two parts: a systematical treatment of the history of German names on 119 pages, and a lexicographical list of names with etymologies on 300 pages. It is to be hoped that the author will soon continue with a list of place names which would make a volume as welcome as the one in hand.

ITALIAN BOOK-LETTER

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PROBABLY the most important volume of literary criticism that has appeared since the publication of the last Book-Letter in the October number of the MODERN LANGUAGE FORUM is Armando Zamboni's *Conoscenze* (Soc. Editrice "Poesia d'Italia," Reggio, Emilia, 1933 L. it. 16) which is the second volume of the series which he began with *Scrittori Nostri* (published in 1931 and reviewed in the June number of the FORUM of that year). For this second volume the author has adopted a different arrangement from that which he used in the first which consisted entirely of *Profili* or *Critical Sketches*. Here we find about half the book given to *Profili* and the rest to *Ragguagli* or *Notes and Observations*. Many of these *Ragguagli* deal with authors whose *Profili* have been written in the first volume but who have since published new works. Such *ragguagli* may be considered as *addenda* to the first volume. The following authors who are treated in the first are also dealt with in the second: Luigi Tonelli, Ugo Betti, Gentucca, Olinto Dini, Ettore Cozzani, Clarice Tartufari, Giuseppe Zoppi, and Elisa di San Secondo Cibrario. Other *ragguagli* concern writers who have not before been mentioned in the series. The *ragguagli* are under two headings: *Poeti* and *Narratori*. Each of these are divided into *Tradizionalisti* and *Moderni* or *Scrittori nuovi*. This is a very interesting and instructive arrangement and gives the reader an exceptionally clear idea of trends in modern literature. Diego Valeri, whom Zamboni considers the standard-bearer of the *crepuscolari*, is classed among the *tradizionalisti* while Giuseppe Ungaretti, who received the *Gondoliere* prize at Venice in 1932 is a *moderno*. Zamboni himself may be said to sympathize with the *tradizionalisti* rather than the *moderni*. In dealing with the poets he states that:

"If we tried to classify the poets here treated, we could divide them into two classes,—those who have attained fame and those who are on their way to do so. This classification would be made on purely external evidence, since, if we examine the true content of this poetry we can divide into two other classes: that of the *tradizionalisti* (those who follow the traditional forms and ideas) and of the *moderni*, whether they be *crepuscolari* (who were numerous at the beginning of the century but whose vogue has become slight since the

death of the lamented Fausto Maria Martini), or *modernissimi*, that is, adherents to *futurismo*, *avanguardia*, *novocentismo*, and *neomisticismo*, which has recently been also called *novocento cattolico* . . .

" . . . I am not persuaded by the ostracism of the *tradizionalisti* in the (*Gondoliere*) competition, an action which was taken by the committee of judges 'on account of the lack of originality in spirit which was betrayed by the very formal structure of the poems.' It would be well to exclude a poet from competition for lack of originality when such is shown, but one could argue the cause of the formal structure of poetry for many a day. . . .

"To tell the truth, the *tradizionalisti* are still in the majority and some of them are outstanding, and not at all fettered by worn-out formulae and time-worn ideas.

"The love for the well-turned sentence and the completed stanza is still for them the fundamental principle of poetry and perhaps for that reason some may accuse them of parnassianism. Certainly when we read artistic creations such as those given us by Chiesa and Ada Negri we cannot help reflecting that the main road is always the best and that a truly inspired poet can still express himself in rhyme and stanza. Indeed, the classic form is at times a help to the expression of the thought, it is always a bridle that holds the fractious colt, and always a frame which sets off the picture and concentrates the attention of the reader.

"And I also mention some 'religious' poets who formally are to be included in the afore-mentioned categories, but in subject-matter should be treated apart as expressing the present-day tide of neoguelphism which is invading the intellectual life of the nation. . . .

"Gino Novelli in *La nuova poesia religiosa italiana* (Palermo, 'La Tradizione,' 1931) has given us a fine picture of the new religious poetry of today which, he says, 'is still in its initial stage.' If we compare our own with that of France we see that we still have far to go in the spiritual field. But it stirs our souls to see these new aesthetic trends towards a transcendental goal and these efforts to attain that which is not of our world.

"Poets have become more rigid, more subjective, more pondering, and, doubtless, more effective. Therefore we must not say, as many do, that poetry is dead. It has never been as vital as today, never as fertile in new ideas nor as intent upon the conquest of the future."

In dealing with the *narratori* Zamboni states that contemporary critics agree almost unanimously that the true novel does not exist in Italy since the Italian temperament is not given to weaving together facts, episodes, and experiences and presenting them according to the precepts of art. There are many books of short stories, but there

are no worthy successors of Alessandro Manzoni. Fabio Tombari who wrote a prize-winning book of stories in 1929 (*Tutta Frusaglia*, Florence, Vallecchi) tried his hand at the novel and published *La vita* in 1930 (Milan, Mondadori). But Zamboni says that *La vita* is not a real novel, that it lacks the plot, the clearness of exposition, and the characters which distinguish the novel. It carries us into the environment of Frusaglia, the village which had been the setting of his short stories, into narrow surroundings, and it is natural that in such a setting great inspiration should be lacking, so that the book, instead of being a novel, is rather a series of episodes into which are woven narration, description, impressions, and a love song, but this is done in a colorful manner.

Most of the characters are puppets or types on the background of the village rather than real *dramatis personae*, fully developed and acting in conformity with their own natures. However, the hero (who is the author himself) and Mariuzza, the gentle girl of his dreams, are better developed and finally come to be the real living characters to the reader. Poetry is the essence of the book. Tombari reveals himself as a real poet and is exquisite in his artistic touch. Tombari is still very young (he was born at Fano in 1899) and we may expect great things of him in the future. He passed part of his youth as a sailor and his experiences and association with the sea and its people form a real mine of material that he can draw upon and express with the spontaneity of one who really feels. A passage taken from *Tutta Frusaglia* reads:

"The storm came at one o'clock at night, with a heavy fall of hail on the roofs and such a burst that until nine o'clock in the morning the wind remained entangled in the trees, struggling like a young fighting cock."

A description of dawn in *La vita* reads:

"Then, at five in the morning, the whole eastern sky grows bright, a morning breeze which chills, the silver sea, a gleaming cobweb, a chord on the harp, an odor of bare earth. Silence. Then the bronze rejoicing of the bells which rolls over the entire valley. Dong, dong, dong. The crystal-azure air resounds, dreams are broken, the earth shudders. Another silence. The cock crows, an owl takes flight, the cypress whispers, peeps, trills, the birds sing, the opening of a door is heard, a bee, two bees, three bees, a great light in the soul, footsteps in the street, motors are started, windows thrown open."

Both the above passages have suffered

much in the translation which the writer of this *Book-Letter* has made of them. One must read them in the original in order to appreciate them fully. But the attempt at translation is useful at least insofar as it illustrates the fact that modern literature, with its subjectivity and psycho-analysis, with its poetry "of the soul" is becoming increasingly difficult to translate. Each race, each people, each province has a psychology of its own and while exterior thoughts and actions can be translated from one language to another without any great difficulty, the inner thoughts and feelings often cannot be expressed to others belonging to a different country or people. To such an extent is this rule true that in Italy itself it has been conceded as a fact that lyrics written in the dialects cannot be translated even into Italian without losing their savor.

Tombari's last book is *La Morte e l'Amore* (Milan, Mondadori, 1931). It is more like a real novel. The characters are better developed and the style is more cultivated. One might, however, have chosen a more cheerful subject. *Death*, which appears in the title, is ever-present in the book. Death and love are side by side even to the point where the husband says:

"And the mother, my wife, how is she?—Very well—said the doctor confused—that is, no! she is dead!"

The *Narratori tradizionalisti* are those who are faithful to some tendency or school. The *Nuovi* are those who refuse to let themselves be bound by any of the tenets of the "old school." Nevertheless the "new school" has its foundation in the work of the nineteenth century realists, especially Giovanni Verga. The "new school" is not then a reaction against *tradition*, but rather a development of tradition, for while the realists looked at man from the point of view of his exterior relations and actions the "new school" looks at him from the point of view of his inner self. Not all the young writers belong to the "new school," nor do all the older writers belong to the "old school." Vittorio Parisi whose *Destini* (Reggio Emilia, *Poesia d'Italia*, 1931) has been reviewed in these *Book-Letters* (M. L. F., January, 1932) belongs to the *tradizionalisti* and Zamboni considers him among the best. Fausto Maria Martini is classed as belonging to the "new school" and Zamboni analyses his *Si sbarca a New York* which

is perhaps typical.

The *Profili*, which fill the first half of Zamboni's volume, deal with Garibaldi, Alessandro, Antonio Anile, Piero Bolzon, Leopoldo De Rocchi, Luigi Fallacara, Enrico Gerelli, Gino Raya, Ubaldo Riva, Gino Roviola, Fabio Tombari, Ugo Zannoni. *Conoscenze* is a work which should be on the shelves of every reference library.

In the December number of *ITALICA* C. E. Parmenter and J. N. Carman of the University of Chicago offer an article entitled "Some Remarks on Italian Quantity." They take up the statements made by some grammarians that "there is but little difference in quantity between accented and unaccented sounds" (Grandgent and Wilkins, *Italian Grammar*, Heath, 1915, p. 1) "the length of the Italian vowel sounds is constant; hence there is no difference in sound quantity between stressed and unstressed vowels" (Marinoni and Passarelli, *Simple Italian Lessons*, Holt, 1927, p. xi) "accents are not strong stresses which mutilate the preceding vowels, but rather soft stresses that are shown in the lengthening of the vowel sounds" (Russo, *Elementary Italian Grammar*, Heath, 1927, p. 3), and "Italian has inherited from Latin a tendency to dwell upon a long accented syllable, especially if the accented vowel is followed by two or more consonants" (Clark, *Italian Lessons and Readings*, World Book Co., 1927, p. xxv). The remark is made that "these statements cannot all be right, for they contradict each other, nor do they accord with what phoneticians have said on the same subject." They then go on to say: "Freeman M. Josselyn in his *Étude sur la phonétique italienne*, published in Paris in 1900, devotes his tenth chapter to the study of length. He points out the necessity of studying the length of the double consonant in connection with that of the preceding vowel." The rest of the article is devoted to this point. Messrs. Parmenter and Carman have done their work carefully in the phonetic laboratory and the results reached by them are interesting and may be regarded as exact. Their conclusion is that vowels in accented syllables are long or short, long if followed by a single consonant, short if followed by a double consonant and that the short vowel is one-fourth shorter than the long vowel, or inversely, the long vowel is about one-third longer than

the short vowel, that double consonants are longer than the preceding vowel by one-third to one-half, and that double consonants are approximately twice as long as single consonants. No mention is made of the length of a vowel followed by a consonant combination, but presumably the quantity of the *a* in *pasto* would be the same or nearly the same as that in *panni*, that is, one-fourth shorter than that in *pane*. In *patria*, where the tonic vowel is followed by a mute plus a liquid, is the *a* long or short? These are questions which might well be treated in a following article. And still another study might be devoted to the point taken up by the grammarians' quotations which open the article, namely how much difference is there in quantity between accented and unaccented vowels? While the writer of this review is not a phonetician he would venture the opinion that the *a* in *patria* is long and that all vowels in unstressed syllables are short, but that the nature of the following consonant may be a factor in determining their exact length. There may be a difference between the length of *a* in *canestro* and the first *o* in *corona*, or the first *a* in *acciuga* and the first *o* in *Orvieto*.

The same number of *ITALICA* contains a syllabus for a college course in the Settecento by the writer of this *Book-Letter* which, it is hoped by the author, may not be entirely without interest, and a notice by M. De Filippis of the University of California at Berkeley concerning the second Trevisani collection of books received by the University Library at that place. Mr. De Filippis' notice, while not containing a complete catalogue of the books composing the collection, gives one a very good idea of its size and the subjects covered. Among the reviews in this number is one of *Gabriel the Archangel* (the biography of Gabriel D'Annunzio by Federico Nardelli and Arthur Livingston) made by Professor Rudolph Altrocchi of the University of California at Berkeley. Professor Altrocchi always writes a good review and this is no exception.

Pietro d'Ambrosio, in the October number of *IL GIORNALE DI POLITICA E DI LETTERATURA* (Rome, via Torino, 107) writes an excellent article entitled *Savonarola e Machiavelli* in which he compares these near-contemporaries from the point of view of

their political ideals. Machiavelli was not yet thirty in 1498 when Savonarola ended his career and it is probable that the experience of the fiery monk who was so inspired with enthusiasm for the freedom of the people and for social reform made a profound impression upon him. Machiavelli says concerning Savonarola: "One must speak with reverence of such a man" and adds that "the people of Florence who do not seem to be ignorant or crude believed in him even without having seen miracles . . . because his life, his teaching, and his ideals were sufficient to command faith" (*Discorsi* I, 10). D'Ambrosio brings out that for Savonarola the State was the social form instituted by men who are innately good for the better ordering of their affairs and bringing them into harmony with the Divine Purpose while for Machiavelli the idea of the State was more

materialistic and less idealized.

Francesco Bruno's *Narratori tradizionali* (Salerno, Di Giacomo, pp. 152, L. it. 10) is reviewed in *LA CULTURA POPOLARE* (Milan, via Camillo Hajech, 6) for November. Bruno treats of the writers of the end of the past century: Verga, Capuana, Serao, Fogazzaro (in fact the realists and regional writers) and includes Deledda, Fucini and Albertazzo. It is a very readable book and contains many new ideas. The review, which is very good, is written by M. Mastropaolo. The leading article of this number of *LA CULTURA POPOLARE* is entitled *L'educazione e la scuola in California* and consists of a description of California and its educational advantages as seen through the eyes of Professor Giovanni Vidari, one of the former occupants of the Chair of Italian Culture at Berkeley.

SPANISH BOOK-LETTER

S. L. MILLARD ROSENBERG, *University of California at Los Angeles*

IN London a few years ago, the distinguished French critic Jean-Aubrey met a Spanish composer whom he thus describes: "A nervous little man with a keen look, a high forehead, an air at once resolute and thoughtful, eager and communicative. . . . In his talk were always thirst for truth, impassioned conviction, delicate sensibility, all of which are reflected in his works and make me love the man as much as the artist." This was Manuel de Falla, born in Cádiz in 1876, who is today the leader of the modern Spanish school and one of the most engaging and distinguished figures in that Mediterranean renaissance that has been perhaps the outstanding feature of the evolution of the musical art during the past eighteen years.

From having been for many years one of the least musically productive countries of Europe, Spain awoke during the present generation, stretched her supple body, remembered her wealth of folk-songs and dances and the fascination of the national scene, and in the music of Pedrell, Albéniz, Granados, Turina, del Campo, Morera, Casals, Falla, and others, proceeded to contribute a vivid and captivating chapter to the book of tonal modernism. Of these

Spanish innovators, Manuel de Falla is at present the most conspicuous. Very few of his works exist in published form but, according to Mr. Leigh Henry, Falla's is "the most consistently modern in type of all the product of the younger group."

Falla went to Paris in 1907, where his music was to some extent influenced by Debussy, Ravel, Dukas, and others of the new French school. In 1914 he returned to Spain, and there his opera "El Amor Brujo" was produced in Madrid on April 15, 1915. Falla had written an opera, "La Vida Breve," before he went to France, and it had been produced with some success in Nice in 1913 and at the Opéra Comique in 1914. In the same year it was brought out in Madrid and won enough approval for the management of the Lara to undertake production of another work by Falla in 1915. This was "El Amor Brujo," a gitaneria in one act and two scenes, with text by Gregorio Martínez Sierra, based on an Andalusian gipsy tale. The gitaneria is a dramatic form peculiar in Spain, a sort of singing ballet. Falla saw that it would be impossible to write true gipsy music by restricting himself to instrumental dances alone, without resorting to the most char-

acteristic feature of the gipsies, their songs. But he has by no means used actual folk melodies; every song is his own invention and it is his peculiar glory that he has succeeded in making it almost impossible to believe that they are not truly popular material.

I do not know to what extent Falla has been represented in the symphony programs in this country, but Dr. Artur Rodzinski, director of the Philharmonic Orchestra in Los Angeles, who has done so much to make the best of the moderns known, included "El Amor Brujo" in his program of December 15, 1932, with Sophie Braslau, contralto, though I understand that it was not the first presentation of the piece by this orchestra.

* * *

After writing the above I have come upon an engaging glimpse of Falla in a luxuriously printed brochure from the press of Villas Boas in Rio, by the eminent Mexican essayist and critic Alfonso Reyes, called *La Saeta*: "Estamos en Sevilla [en Semana Santa] . . . He recorrido la ciudad entre dos y tres de la mañana en busca de la saeta antigua, clásica, y acompañando al Maestro Falla, que andaba como con sed de oirlas . . . Hablamos de las antiguas saetas. Un viejo de cerca de ochenta años comenta: 'Yo conocí al buen cantaor Cipriano. No me hable usted de aquel hombre. ¡El Cipriano! ¡Qué pena tenía aquel hombre cantando!' . . . A la salida de la Macarena, la Niña de los Peines nos hizo beber un chorro de voz, en cante flamenco de quiebra y fuga. 'Esto no es, no es la saeta,' me decía febril el Maestro Falla, 'En Sevilla han retorcido la saeta por contaminación del flamenco,' y echamos a correr hacia San Lorenzo para atrapar la salida del Jesús del Gran Poder.

¿Adonde vas, hermoso clavé,
caminando, buen Jesús?
Tre vese te vi caé:
¡ya no puede con la crú,
siendo tú el del Gran Podé!

. . . Y Falla me tiraba del brazo y seguimos rumbo a la Campana . . . Y la saeta sube, como del unísono corazón de la muchedumbre, para reventar en el seno de la Virgen:

Debajo de palio va
la estreya má relusiente;
sus ojo paresen fuente
llorando su soledá.

Y el inmenso monumento avanza, con un

ritmo humano que puntea el tambor . . . Cuando, al día siguiente por la mañana, después de esta noche de trasiego, vuelva la Macarena a San Gil, apurando por la cara sensible las perlas de las lágrimas, su pueblo va a celebrarla con danzas y cantos casi gentiles, en que resucitan—como en *La Novia de Corinto*—legítimos anhelos del mundo casados con cosas divinas. Entonces oiréis la saeta que se canta con el vino en la mano: arrodilláos ante el raro misterio. Es el pánico del amor de la Virgen que se apodera de pronto de la gente . . . Pero ¿qué es lo que se oye, Maestro Falla, al lado del puente de Triana, celebrando el paso del Cachorro? Eso es una antigua y verdadera saeta. Una gitana vieja la canta. Está de rodillas, con los brazos en cruz; parece que se ha olvidado de todo:

En la calle e la Amargura
Cristo a su madre encontró:
¡no se pudieron hablá
de sentimiento y doló!

Sorda criatura de la tierra, salió con desgarrado, como de una cueva escondida, de algún pasadizo de Triana donde vive y posa, porque no tiene más abrigo en el mundo . . . Hace tiempo hizo donación de sus trenzas a la Virgen de la Esperanza, y así lleva una melena corta e hispida . . . Y ahí está, miserable andrajo trasfigurado:

La corona der Señó
no e de rosa ni clavele,
qu' é de junquito merino
que le trapasa la siene
a ese cordero divino.

. . . Nos dicen que ella canta la verdadera saeta antigua . . . que sólo ella sabe, en Sevilla, lo que hay que decirle a Cristo y a la Virgen . . .

¡Qué pena tenía cantando! No wonder Maître Falla searched every likely street and town for the real saeta, in order to save, if possible, in his own art, that rapture of the gitana. But it is not possible. The rapture, lingering in Spain long after its disappearance from the rest of the earth, is gone from Spain, too, and however accurately Maestro Falla may record the notes, no one can sing them, now that the ancient gitana is gone whither long since went el Cipriano: ¡Qué pena tenía aquel hombre cantando!

* * *

I have tried to illustrate above the extraordinary sensitiveness of Señor Reyes to las cosas de España, and hasten to add that

while he is a graceful essayist, a fact most happily revealed in his book *Cuestiones Estéticas*, Alfonso Reyes has also published at least one plump tome well known to Hispanic scholarship, namely his study of Góngora, *Cuestiones Gongorinas*. It is an elaborate study and especially well thought of among gongorists; it alone would make its author one of the most representative of contemporary critics. Señor Reyes moreover publishes in Rio one of the most carefully polished quarterly reviews in the Americas; "Monterrey" it is called, with the subtitle "Correo literario de Alfonso Reyes." I have at hand two recent numbers in which the leading articles are "Goethe y América" and "Virgilio y América"; to read them is to wish for the review a much wider circulation. Señor Reyes is at present ambassador of Mexico at Rio de Janeiro.

* * *

At the height of the war, five years ago, between U. S. marines and the Nicaragua rebel chief, General Sandino, a newspaper correspondent did a deed of journalism hard to match for daring, danger, and hardship. This was Carleton Beals, whose *Mexican Maze* was reviewed in these columns last year. It is a pity that so thrilling an exploit—which Mr. Beals relates in *Banana Gold* (Philadelphia, 1932)—should contain minor statements that have been challenged with apparent success and which therefore somewhat weaken the value of a very remarkable story. Mr. Harold N. Denny, however, in the New York Times, while crediting the main features of the tale, declares that Mr. Beals "has accepted quite uncritically all the stories of marine atrocities which were fed to him in Northern Nicaragua. Without question there were marine atrocities, committed by individuals far out in the bush where there was little danger that word of them would get back to headquarters, but there was no campaign of 'American atrocities that made our own tales of German misdeeds seem tame' such as he credits." Mr. Denny then goes on to specify and deny the truth of some allegations about brutalities to women, razing towns, and bombing Chinandega. But in the main he endorses the narrative as true, and he, better than most men, ought to know, since he was in Nicaragua at the time and with his eyes open. He credits Mr. Beals with exceptional courage in ex-

treme danger and skilful completion of an almost impossible mission.

I have just read *Banana Gold* and find it as brilliantly written as every reader of *Mexican Maze* would expect. Mr. Beals is a rare reporter, with a sharp eye and quick-minded selection of significant detail; with a very few words he shows us the people, landscape, sights, sounds—and smells; and comments on public affairs in pungent phrases. Here are a few:

"The fort and the cathedral—these are the main contours of Central American life." "In Central America it pays to have good relations with a powerful American company." "Honduras was more poverty-stricken than any part of Central America I had yet seen." "Honduras is the kingdom par excellence of the banana companies." "Banana is the plebeian of Guatemala; coffee is the aristocrat." "Here [Puerto Barrios] in the muck of Baron Banana's postern, human life swarmed meaningless—so many maggots squirming. Yet not without sun, not without color, not without joy . . . In this rag-tail port, Baron Banana has dumped the lost sons of five continents, made them his groveling subjects—that Waldorf and Plaza salads may be." "Ironically, there is a curious resemblance between the thought processes of the American Communist and the American Imperialist. Both move in a world of unreality." "Nicaragua, at the time of my visit, after eighteen years of almost constant American meddling, much of which was attended by American financial, military, and political control and by the employment of high-priced experts, was in a truly miserable condition . . . had become the most backward and miserable of all Central American republics." "San José [de Guatemala] is the world's jumping-off place; a more miserable cesspool was never made by God or man." "A row of buzzards topped the roof-trees across the street. Earthquakes and buzzards. Fires, too, are a special calamity. There is no fire department. If anyone permits a fire in his house he is promptly arrested. Not long since, a shoemaker ran to the police to announce that his place was burning up. The policeman took him off to jail without giving a whoop about the fire, which burned down half a block. The water supply of Guatemala City is deficient, so when there

is a fire it goes to its god-appointed end. People come out to watch it, as they might a play; they wring their hands and exclaim, 'What a pity there is no water!' Six months rolled by before the shoemaker got out of jail."

These are from the first half of the book, dealing with Mr. Beals' first trip to Central America. Part two contains the Sandino adventure. If this had not gone to press too soon, the departure of the marines last January might have somewhat changed Mr. Beals' attitude. The departure was immediately followed by Sandino's arrival, by air, at Managua to place himself at the disposition of President Sacasa. He had kept his promise—that he would sign a truce as soon as the armed forces of the United States left the country. The President and the General were at once photographed in a friendly embrace, and Nicaragua was at peace.

* * *

An interesting book on Spanish dualism appears to be *As Duas Espanhas* by Fidelino de Figueiredo (Coimbra, 1932) which as yet I have not seen. I give here some extracts from a review in the LONDON TIMES LITERARY SUPPLEMENT for September 1, 1932:

"The fundamental idea is that Spain for the last three centuries has been divided, even rent asunder, by an essential dualism seeking in vain a harmonizing unity. The two Spains centre round two antagonistic ideas, one of which defends Philip II. and all that he stood for; the other denounces him as a bigoted tyrant who crushed the life out of his country. The author has evidently studied modern Spanish literature intimately and widely; but as to the sixteenth century he seems rather to have read a very great number of books about it than to have studied the Spanish sixteenth century literature at first hand. Accordingly he can affirm that, if this literature had to wait to be rediscovered in large part by the nineteenth century critic Menéndez y Pelayo, it must be because it had no life in it (page 194). Yet we know how Dante almost disappeared for two centuries. . . . To divide Spain into the Spain of despotism and the Spain of individual liberty is to forget that in Spain's Golden Age the two were one. The individual then thought of himself as part of a greater whole and felt that he increased, not diminished, his own stature by devotedly serving his God and his King. There is a higher unity in which the two Spains could still find full scope for their activities; but a preliminary condition must be the better understanding of the more genuine liberty of the sixteenth century."

As we go to press, the February-March number of *Hispania* makes its appearance.

It contains a review of considerable detail of Professor Figueiredo's book by Federico Sánchez of the University of California at Berkeley who holds that "*As duas Espanhas*, . . . a pesar de algunas ausencias bibliográficas, . . . es un resumen sobrio, acompasado, sin exaltaciones políticas que le den un matiz tendencioso de la historia de España."

* * *

D. Manoel II: Historia do seu reinado e da implantação da Republica, by Rocha Martins (Lisbon, 1932), is a continuation of the same author's history of Carlos I. The history of Manoel's brief reign, of two years and a half, and the establishment of the Republic in 1910, is told in detail so minute that the book runs to 500 folio pages and more, and is illustrated with a profusion that evidences, as the text does, an almost morbid passion for completeness. If there is a moral in it all, it must be the futility of trying to be friends with everybody, and hence be damned if you do and damned if you don't. "A king," said Dom Manoel, "may never lose heart; but it is sad to see so little good will and loyalty anywhere." The dignity with which he bore exile won him universal respect. He died in 1932.

Manoel II will long be gratefully remembered, however, because a good catalogue becomes a thronèd monarch better than his crown; and Manoel left a superb catalogue, called *Early Portuguese Books, 1489-1600, in the Library of His Majesty the King of Portugal, described by H. M. King Manuel* (London, 1932). The second of the three volumes was published only five days before the king's death, which, it is announced, will not prevent the publication of the third volume. The price of the set is only twenty-five pounds, which will be a good investment since the edition is a limited one and certain to rise in value. The work is attractively personal throughout, it is said (I have not seen it), and not a mere catalogue; the king's comments are frequent and instructive. I was interested in an item mentioned in the LONDON TIMES two-column review (October 6, 1932) where the king traces the connection between Prince Henry the Navigator and Prester John:

The Infante's fertile brain must have sought by every possible means to solve a problem of such great importance for his far-reaching plans; and the thought of finding Prester John, the Christian King of the East, must have stirred the soul of

Dom Henrique, a Christian Prince of the West. . . . If the Infante's sending of land expeditions to Prester John and to India (in which we have absolute belief) could be as irrefutably proved with documents as the presence in Portugal of Prester John's ambassador in 1452, we should have incontestable evidence of the amazing continuity of the two enterprises begun by Dom Henrique. . . . If we make a careful review of the period of the discoveries, we find that the question of Prester John, from Ceuta until the return of Dom Rodrigo de Lima, shows perhaps more strongly than anything else the continuity of the Portuguese enterprises. It also shows the faith of the Portuguese Princes and people, the tenacity of our race and the intelligence of the leaders who speedily realized the importance of Prester John from the point of view of the discoveries.

* * *

Hugh Western (SATURDAY REVIEW OF LITERATURE, Jan. 28, 1933) writes to Christopher Morley about the horrid theology of pre-Columbia. "This bloodiness is no myth," he says. "Read again the testimony of that sturdy eye-witness, Bernal Diaz, who wrote the *Anabasis* of America, a tale second only to Xenophon's, which is the greatest true story of adventure ever told in type." It is this reference to Captain Diaz that caught my eye, not the bloody altars. I should go even further than Mr. Western and say that the *Historia Verdadera de la Conquista de la Nueva España* is the peer of the *Anabasis*. If any of my readers have not yet read Diaz del Castillo, I envy them; or, no: I thrill now just as when I first read the *Historia Verdadera*. It is cheaply obtainable in a complete and exact two-volume edition (Mexico, 1904), by Genaro García. Write to Mexico and get it. Or read the admirable one-volume abridgment made by A. P. Maudslay of his own complete and excellent translation of the Genaro García edition. It is called *The Discovery and Conquest of Mexico* (New York, 1928). It is not a book merely to borrow from the public library but to buy, read, and hand about to old and young. It is so stupid to be feeding boys on silly wild-west yarns, even on Robinson Crusoe and the other classic ones, to the exclusion of this true story, so much more incredible than the Two-Fingered Bill ones, and vastly better written. It is a pity that Kate Stephens' abridgment, much shorter than Maudslay's, is out of print. Copies still remain in the public libraries, however, and I suggest to all boys, old and young, to try to borrow *The Mastering of Mexico* by

Kate Stephens (New York, 1916).

As Frank Watanabe says, "Truth are a stranger to fiction." This is certainly true of the average juvenile; but the orthodox apothegm, not Frank's, applies to the great true stories, which are usually not only stranger but more enthralling than the juveniles. Alas, the schools ruin them. It is a pity that any boy should have to parse from the *Anabasis*. But thus far Diaz del Castillo has been spared.

* * *

The REVUE HISPANIQUE died in 1932. The HISPANIC REVIEW was born in January, 1933. Volume I, number 1, is at hand with the subtitle "A quarterly journal devoted to research in the Hispanic languages and literatures." The importance of this event excuses giving here some details. Manuscripts and communications should be addressed to the Editors at College Hall, University of Pennsylvania, Philadelphia; subscriptions should be sent to University of Pennsylvania Press, 3622 Locust Street, Philadelphia (\$4.00 a year). The board of editors consists of J. P. Wickersham Crawford, editor; M. Romera-Navarro and Otis H. Green, assistant editors; Milton A. Buchanan, Alfred Coester, J. D. M. Ford, Joseph E. Gillet, Harry C. Heaton, Hayward Keniston, Rudolph Schevill, Antonio G. Solalinde, F. Courtney Tarr, and Charles P. Wagner, associate editors. Edwin B. Williams, business manager.

The first number bears as frontispiece an excellent portrait of Charles Carroll Marden and contains a fine tribute to the late dean of American Hispanists, written by Professor Tarr, ending with these words: "The HISPANIC REVIEW feels the loss of Professor Marden with especial keenness, with a sense of deep personal and professional bereavement. To him it owes in a very large measure its existence. His was the initiative, the energetic and intelligent leadership that resulted in its inception and establishment. Although with his usual modesty he declined to serve on the board of editors in order that younger scholars might have their opportunity, he gave generously of his time and help at all stages of the enterprise. The editors will sadly miss his steady encouragement, his wise experience and friendly counsel, but he has left them as a guide and inspiration the high ideal of scholarly seriousness and devotion

of which his entire life was so fine an example."

The first article in the REVIEW is on "The text of a poem by King Denis of Portugal," by Professor Henry R. Lang of Yale, who first made the piece known in 1894 in his edition of all extant poetry of the royal lyrist, who lived 1261-1325. It is "one of the less conventional and monotonous Old Portuguese love-poems or *cantigas d'amor*," and "professes the doctrine of *mesura* characteristic of the conception of love informing the later period of Provençal song." This composition became accessible in an Italian transcription; but to ascertain how near the copy is to the archetype was a task confronted with nearly or quite all the difficulties to be met with; consequently it seemed best to the editor to avoid all conjectural readings not intrinsically probable. Professor Lang in the present article gives a somewhat revised recension of the text printed in 1894, accompanies it with commentary embracing discussions of the 1894 text by Carolina Michaëlis de Vasconcellos and others, and considers the independent edition of Dr. Oscar Nobiling and the new text published by Rodrigues Lapa.

Professor Rudolph Schevill of the University of California contributes "The Education and Culture of Cervantes," an article "suggested by *Don Quichotte de Cervantes: Étude et analyse* by Professor Paul Hazard of the Collège de France. Professor Schevill concludes: "On the whole there are few recent books which reveal more clearly than Professor Hazard's fine study what a comprehensive mirror of all the facets of Renaissance life and culture may be found in Cervantes' masterpiece." It is impossible in brief space to give an adequate idea of the grace and depth of Professor Schevill's article, which is a model of modest and courteous examination of a fellow scholar's findings. Everyone who knows the work of this most distinguished of American cervantists will join with me in applying to whatever he writes the praise he gives to Professor Hazard's book when he says that "it treats with ease, clarity, and charm a subject which by its nature has had great attraction for decades of scholarship."

Heretofore unrecorded examples of concessive *que* and compounds with *que* in early writings are contributed by Doctor Karl

Pietsch, who appends the following, written in the autumn of 1929:

"Diese Beiträge zur spanischen Grammatik sind vor nahezu vier Jahren niedergeschrieben worden. An ihnen weiter zu arbeiten wie es mein Wunsch war, ist mir leider nicht möglich gewesen. Ich will hoffen, das doch das eine oder andere nicht ganz ohne Nutzen sei."

Professor Pietsch, born in Germany, had been connected since 1906 with the Department of Romance Philology of the University of Chicago. He was highly esteemed here and abroad as a scholar of early Spanish literature. His best known publication is "*Spanish Grail Fragments*." He died in 1930.

Aubrey F. G. Bell portrays "A Portuguese Mystic: Frei Thomé de Jesus" and we are again impressed with the practical side of the greater mystics. Frei Thomé tried to reform the Augustinians, a project in which his contemporary Fray Luis de León took a leading part in Spain. Frei Thomé was wounded in battle in Africa and imprisoned at Fez, where he wrote one of the great mystic masterpieces, *Os Trabalhos de Jesus*. After three years of severe suffering he died in prison in 1582, six months before the death of Santa Teresa. Many examples are given of his eloquence and incomparable style. "There has been one Portuguese dramatist, Gil Vicente; one poet, Camoëns, of supreme genius; one great historian, Barros. But in no sphere is the solitary uniqueness [of Portuguese genius] more remarkable than in that of the mystic writers . . . there is only one supreme [Portuguese] name in this kind, that of the Augustinian Frei Thomé de Jesus."

"The Theater in Mexico City, 1805-1806," by Professor J. R. Spell of the University of Texas, is based on a file of newspapers fortunately preserved, from which and other evidence it appears "more than probable that Mexico City was not at any time during the colonial period far behind Madrid in the type or number of dramatic performances."

Notes and reviews are furnished by W. Meyer-Lübke, A. H. Krappe, Rudolph Schevill, M. A. Buchanan, G. W. Umphrey, and S. Griswold Morley, fuller mention of which is prevented by lack of space.

All students of Hispanic subjects will eagerly welcome the new journal and trust that a permanent fund may soon be pro-

vided for its adequate maintenance.

* * *

After more than fifty years, the founder and editor of the REVISTA LUSITANA is still working as zestfully as ever—Dr. J. Leite de Vasconcellos. The 1931 volume of the REVISTA is a store of miscellany from which everybody can take something valuable. There are masses of proverbs, popular phrases, songs, superstitions, stories, folk lore, philological tidbits, regional usages, vocabularies of slang, methods of handiwork. There are also learned articles such as the study of the seven songs of Martin Codax, by the eminent medievalist Dr. J. J. Nunes. Nothing quite like the REVISTA LUSITANA and its remarkable editor, Dr. Vasconcellos.

* * *

An indispensable reference book to every student of Spanish literature is *Historia de la Literatura Española* by Professors Juan Hurtado y J. de la Serna and Angel González Palencia, both of the Universidad de Madrid. It was first published in 1921 and is now in its third edition, revised and enlarged (Madrid, 1932). It is especially valuable for its treatment of the older literature, particularly of the Golden Age; modern and contemporary literature is less fully treated. It contains 1140 pages, fully equipped with bibliographies and index. There is no need to review the contents of a book so well known, but only to call attention to the third edition, which everyone should have. I may, however, point out, in an extract from the preface, the criterion that has chiefly guided the authors:

"Hemos procurado ante todo presentar el dato concreto, preciso, y objetivo, huyendo de las generalidades vagas, que nada significan ni resuelven, caracterizando expresa y directamente a los escritores y a sus obras, añadiendo la exposición de asuntos, el contenido de obras, comedias, o leyendas—procedimiento que estimula el interés o despierta la curiosidad mejor que cualquier otro."

The same authors have also published an annotated *Antología de la Literatura Española*, a volume of 586 pages (Madrid, 1926). Don Juan Hurtado has written an *Antología graduada y fácil de la traducción latina*, exercises and texts with Spanish translations (Madrid, 1930); and *Vocabularios latinos*, containing three sections: *Vocabulario fundamental de la lengua latina*;

Vocabulario de Virgilio; selección de las palabras castellanas derivadas del latín (Madrid, 1930). Don Angel González Palencia has published *Don José de Villaviciosa y "La Masquea"* (Cuenca, 1928); *Don Pedro Niño y el Condado de Buelna* (Santander, 1932); *Don Luis de Zúñiga y Avila, gentil-hombre de Carlos V* (Madrid, 1932); and *Libros Españoles*, a collection of rare and curious books (in press).

* * *

Guide books are seldom useful unless new or newly revised, and they ought to be of pocket size. These requirements are filled by *Frances Toor's Guide to Mexico: 1933*, which is the logical result of constant demands made on its author for the last ten years by travelers seeking just such information as she gives here in orderly arrangement, the accumulation of years of traveling in Mexico, where she lives and earns her living. There is no need to particularize the contents; everything is included and the traveler learns how much to pay, what to wear, eat, see, avoid, read, and all the rest, with addresses and names fully specified of hotels, restaurants, shops, and so on.

* * *

The eighth seminar of the Committee on Cultural Relations with Latin America will be held, depression or no depression, next July. "We believe it to be too valuable a link between Mexico and the United States to be allowed to lapse," says Secretary Herring, who is organizing a "Roughing-It Trip to Mexico" for those who will forego some comfort in order to travel at minimum expense. It will start from New York on June 30 and end there August 8, with a day in Habana, a night at Orizaba, two weeks in Mexico City (with side trips) comprising lectures and sightseeing; a week in Cuernavaca, and so on. "The Roughing-It" group will share many advantages, will stay in private homes, ride on camiones—see Mexico from within. Omitting tips, etc., the inclusive cost is three hundred dollars. Hubert C. Herring, 112 East 19th Street, New York.

* * *

More than twenty writers and public figures today formed a national committee to relieve the poverty of Spain's noted poet and dramatist, Francisco Villalpessa, who with his family has been described as dying of starvation. (Newspaper item, Dec. 26, 1932.)

Don Francisco de Villaspesa, one of the Spanish modernist poets, a follower of José Zorrilla, sings by preference of Moorish Spain, of the palaces and gardens of Granada, which he describes in realistic fashion, as for example in *El Alcázar de las Perlas*. He has also written several novels and plays that have had considerable success.

* * *

Pío Baroja to the editor of the LONDON TIMES LITERARY SUPPLEMENT, October 20, 1932:

Sir—I have read the article on my novel "La Familia de Errotacho," in which there is a diatribe against me and a defence of my friend J. B. Trend which pleases me immensely.

I have to say that my opinion of Alfonso XIII. is not one which holds any political intention whatsoever. I am neither a Republican nor have I asked anything from the present Republican Government, nor do I think of asking anything. My opinions do not help me. Today my indifferent attitude produces more antipathy than sympathy in the Spanish Republican masses. Neither is my adverse opinion of King Alfonso a new one. I have touched on the ex-King and the Royal Family in similar terms in various books of mine, among them "La Dama Errante" (1908). On publication of one of my works entitled "La Caverna del Humorismo" (1919) I was proceeded against for the fault of *lèse-majesté*. So that I have not waited for the dethronement of Alfonso to kick the fallen.

My position of writer under the old King, as today, could have been under any king. It is a position of psychological curiosity, of a historian, or if you wish, of an amateur in history. Who was this man whom we have seen pass from afar? Was he a man of some moral courage, of some intelligence, or was he a fool? Had he some understanding of his time and of his country? It is what I have lightly touched on in the book "La Familia de Errotacho," and which I shall treat more deeply in another forthcoming book.

Pío Baroja.

I have not found in the TIMES an article about Baroja which also mentions J. B. Trend, but the issue of September 22 has this, among other things, to say in an unsigned article:

"As for his [Baroja's] reference to King Alfonso, it is no doubt quite safe and permissible under the Republic. Like the Spanish workman who recently slapped the King in the face, he will not be punished; by a small minority he may be applauded and admired; but the vast majority condemn such cowardly actions with disgust. After all, there is a tribunal of good taste whose verdicts are not the less crushing because they are not of a material kind. It is not wise for a writer or anyone else to take the Spanish proverb 'For the fallen, kicks' too literally."

* * *

J. B. Trend, above mentioned, is, I believe, the writer, in a later issue (February 2) of the TIMES of an unsigned five-column article on "Pereda and the Modern Novel." I recommend it heartily to all students of not only Spanish fiction but modern fiction in general.

* * *

Tiger Juan is a translation by Walter Starkie of Ramón Pérez de Ayala's *Tigre Juan*; the translator accompanies it with an introductory essay (London, Jonathan Cape, 1933). No other work of Pérez de Ayala, chosen for translation, could have better shown his place among living novelists. He is now the Spanish Ambassador at London.

* * *

Toreador? In an unsigned review in the LONDON TIMES LITERARY SUPPLEMENT for December 8, considering two books on the bullfight, namely Ernest Hemingway's *Death in the Afternoon* and Roy Campbell's *Taurine Provence*, the reviewer says that Mr. Campbell "begins with a lamentable classic error. His frontispiece bears the word *toreador* and the word is repeated elsewhere. The toreador was an amateur mounted bull-fighter, and disappeared at the close of the seventeenth century. He does not exist."

Mr. Campbell lay low and said nothing, but in the very next issue F. Royan addressed the editor thus:

Sir—I take leave to doubt whether your reviewer is quite correct in his castigation of Mr. Campbell in your current issue, for using the word "toreador" as a generic name for a Spanish bullfighter. No doubt "torero" is the word favoured by the *Afición*, but toreador is also met with among true Spaniards and is frequently employed by writers in Spanish. I will give one quotation which I hope will suffice, from "La Dama Errante" of Pío Baroja, for in a passage where the merits of various toreros are being discussed we find: "Se hicieron cabalas acerca del porvenir de estos futuros *toreadores*," etc.

Yours faithfully,

F. Royan.

A week later the reviewer rebuts:

Sir—With reference to Mr. F. Royan's letter of December 15, on the authority of Sanchez de Neira in his "El Toreo" published in 1879, *toreador* means, as I said, a mounted bull-fighter, *se llama así al torero de a Caballo*, and he goes on to say—"one who engages himself with bulls for fun (*por gusto*) and not for gain." In ten years' Spanish experience, during which I have had the pleasure of knowing bull-fighters, noblemen, bootblacks and waiters, I have literally never heard the word

toreador except as a jest thrown at me as an Englishman.

Your obedient servant,
The Reviewer.

On December 29, Malcolm Burr takes a hand:

Sir—Last autumn I asked a group of about ten educated young Spaniards if there were [sic] such a word as *toreador*. They replied that it was a foreign invention, as the Spanish word was *torero* and nothing else.

Malcolm Burr.

"Now," said I to myself, "I'll flaunt my own capa a little." What more reasonable, thought I as I read the correspondence, than to turn to the dictionary? So I opened the Academy's *Diccionario* and read:

"Toreador. m. El que torea."

"Torero. m. y f. Persona que por oficio o precio torea en las plazas."

Pequeño Larousse said:

"Toreador y mejor Torero. m. El que torea."

"Torero. m. El que torea."

And Petit Larousse:

"Toreador. n. m. (m. espagn.) Nom donné aux combattants, dans les courses de taureaux, en Espagne."

(Torero—not entered at all!)

Not having at hand any more Spanish dictionaries, I turned to Webster:

"Toreador. n. [Sp.] A bullfighter; esp., a mounted bullfighter. Cf. Torero."

"Torero. n. [Sp.] A bullfighter on foot."

And then there is what the tenor sings in Carmen.

But nowhere in current newspaper reports of bullfights will you find any word but *torero*, and such variants as *lidiador*, *espada*, *matador*. So, if my opinion were invited, I should limit the *toreador* to riding a horse in history books and singing in Carmen. Why the Academy included the ladies in its definition of *torero* I cannot tell you.

"It may be of interest to state," says the TIMES reviewer, "that the first authentic instance of a bullfight in Spain in a space enclosed for the purpose occurs in the eleventh century, and controversy still rages as to the origin of the *corrida de toros*, [whether] Roman, Moorish, or indigenously Spanish."

* * *

There is, by the way, a well documented study of the bullfight from its earliest beginnings in *Folklore y Costumbres de España*, a symposium directed by F. Carreras y Candi (Barcelona, 1932) which

should be consulted before coming to any conclusion about the history of that spectacle. So they say; I haven't seen the book but note the highly favorable reception given it by the press. One reviewer says:

"Desirous of producing a survey of Spanish folklore and customs as comprehensive as possible, Señor Carreras y Candi was faced with the alternative of treating his material regionally or by subjects, and has been wise enough to choose the latter method. Extensive as are the differences between the various provinces, there are countless affinities to be noted between their traditions. One of the most interesting sections of the book is Don Eduardo Torner's study of folksong; his own beat is the Asturias but he profits by the excellent work in other parts of Spain carried out by Pedrell, Falla, Ledesma, Rogelio de Villar, Donostia, Azkue, Chavarri, and others. Señor Capmany has been less fortunate in his section on the dance, but has contributed fascinating accounts of ritual and ceremonial dances . . . The remaining sections are all good." The work is beautifully produced and illustrated.

* * *

"I am convinced that no student of Spanish should leave college or high school without having read . . . *Don Quijote*. This conviction is strengthened by the fact that the language of Cervantes is surprisingly modern, so modern indeed that it might have been written only a few years ago . . . Why, then, has no adequate edition of this romance appeared with a Spanish-English vocabulary and notes for English-speaking students? There are several apparent reasons. In the first place, it has become a kind of tradition to read *Don Quijote* for its linguistic difficulties . . . Such a method may be profitably pursued in graduate classes, but with less advanced students it is more profitable to read and enjoy the work as a whole for its intrinsic interest as a novel.

"My purpose has been to give a complete and life-size picture of Don Quijote and his squire, the worthy Sancho Panza, as Cervantes painted them, and a full and perfectly connected account of their adventures. Only such material has been omitted as has been rightly called 'extraneous matter,' besides a few minor incidents that add little

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or nothing to the understanding of the two main characters of the book."

This is from the preface to an abridged *Quijote* by Professor Juan Cano of the University of Toronto (Macmillan, 1932). Edith Cameron, who writes the introduction, says: "It is interesting to note that Señor Cano is a native, and was for many years a resident, of the vicinity of La Mancha."

Although no friend of abridgments, I admit, after examining a chapter here and there, that the editor has done his work with skill, and has realized the purpose he speaks of above. The illustrations, in the fantastic style of Doré, are not in sympathy with the text. This can be said of most illustrations of the *Quijote*, excepting those of M. Angel in the Calleja edition, which are admirable.

* * *

Believing that there are not enough plays by living authors available in our schools, Professors Irving A. Leonard and Robert K. Spaulding of the University of California have just brought out Jacinto Benavente's *Los Malhechores del Bien* (Macmillan, 1933) with introduction, notes, and vocabulary. In the long list of Benavente's comedies of manners, the authors regard this one as possibly the most illustrative; its satire is less coldly intellectual than in many of this type; wit and good humor relieve the irony, directed in this play against the marriage of convenience. One wonders—so rapid is social change nowadays—what the good ladies were shocked by who left the Lara during the estreno in 1905.

* * *

Well, here is an interesting elementary reader, *Cosas, Cuentos y Chistes*, by Professor J. Warshaw of the University of Missouri (Lucas Bros., Columbia, Mo., 1931), mostly given to the sightseeing in Spain of too familiar with first-year readers. The author has overcome the difficulty of common amiable Cuban family, skilfully contrived enough to toll along even an old teacher all

binning good writing with a small vocabulary and has ingeniously introduced many verses and proverbs that fit quite naturally. The travels are pre-republican, perhaps out of abundant caution, though there is a note on the change of government. The apparatus is intelligent and unobtrusive.

* * *

Another first-year reader is *El libro de buen humor* by Professors Lesley Byrd Simpson and Arturo Torres-Rioseco of the University of California (Holt, 1932) comprising anecdotes, fables, and the story of Abdul Hassam from the Arabian Nights, told by a jolly grandfather at the children's bedtime, affectionately remembered and now set down for a younger generation. This is the frame within which the tales are told, with occasional biting comment by the mother, who does not fully approve of grandpa, as he sometimes gives the tale "cierto giro malicioso con el solo objeto de hacer rabiar a mi madre." The book is well named.

* * *

José Rodríguez in Rob Wagner's *SCRIPT*, December 3, 1932: "In Southern California we know nothing or very little about Spanish things or Spanish temperament. Nothing could be as remote from the truthful contour and character of Spain and Spaniards as the things we fondly conceive of as 'Spanish.' The very word 'Spanish' is misleading. Spain is a peninsula where at least five nations lead separate lives, including different languages, customs, literatures, and mores. A Kentucky mountaineer and a Vermont farmer are twin brothers in comparison." Now let Mr. Rodríguez go ahead and give us an article on the very little we do know, something about the buildings, plays, music, dances, costumes—whatever has been made or done here that is a fair sample of the same sort of thing in some part of Spain or of Spanish America. Even something really Mexican is pretty hard to find, isn't it?



CORRESPONDENCE and COMMUNICATIONS



The Present Crisis in Modern Language Teaching

THE great achievements of the Modern Foreign Language Study have not yet been properly appreciated and made use of by teachers and school authorities. I may point out again its main achievements, viz., word and idiom lists; production of standardized tests for comprehension and grammar; the survey of teacher training; the statistics of modern language teaching; excellent analytical bibliographies, and valuable data gathered experimentally on aims, curricula, administration, and methods. Short summaries of the Publications of the Study are given in the first ten pages of Coleman's *Analytical Bibliography*, 1933.

Unfortunately the hubbub over the Coleman Report has obscured these solid achievements. We need to recall attention to what has been gained. The controversy over the reading aim has degenerated into a useless, more or less personal, spat. It has without doubt harmed the cause of teaching. Administrative officials think that we do not know what we want. This is a rank misconception. I may make free to state that the great mass of those who know are entirely agreed that reading is the chief aim. Some of us knew this before the Modern Language Study was organized. It became evident that in order to achieve this aim, greater amounts must be read than we had become accustomed to under the guidance of direct-method reformers. The next step was taken by educational enthusiasts, whom Coleman followed; viz., to relegate grammar, and to teach it for recognition only.

But the fact remains: all are agreed that reading, real reading, is the prime aim. There is a problem for each teacher to solve. It is this. I must teach a reading knowledge in two to four years in high school, or two years in college. How much time can I put on speaking and grammar and still achieve the former? Every teacher solves this problem for himself, according to his lights and circumstances—that is, every teacher who has freedom. For those who have not, we need to set up protective regulations and defenses. That is why, in our statements of principles, some of us were afraid of throwing away grammar and speaking altogether.

The matter has now been aired quite sufficiently. What we need is not controversy but renewed faithful, expert work and experimentation. Perhaps I can contribute something by reviewing briefly the course over which modern language teaching has come in this generation in the United States. This may serve to make this controversy over reading shrivel to its proper dimensions.

At the beginning of the century we were just getting our first impetus from the advocates of direct-method in Germany, France, and England. Our Committee of Twelve had reported in 1898,

just too soon to get this inspiration; hence their report was for the translation-method only.

Now began the crusade *against* this Report of 1918 and *for* the direct-method. I was one of the hot-spurs. We overshot the mark. We failed to recognize that our conditions and needs were different. Our answer should have been a compromise, stating that we would vocalize, that we would section modern language students according to ability and use a semi-direct method with the good sections and pretty much of a translation-method with the poor ones. We didn't say this, but we did it, however without much sectioning. We got so enthusiastic about direct-method in our articles that we even tried to apply it to Latin, and the editor of the *CLASSICAL WEEKLY* got some of us to write letters commending such adaptation.

So we jogged along, with Max Walter furnishing considerable stimulus, until the War. To show you how little *esprit de corps* we had I may state that we had no organ and no stable associations except in New England, with beginnings in New York. Only the German teachers had the *Monatshefte*, but this was a small group and quite concerned about Wisconsin.

Not only had we no professional organ, we had no meeting, and no organization. The only meeting of national scope was the pedagogical section of the Modern Language Association, which was discontinued only after the National Federation and its branch associations were well established.

Now it is a remarkable fact that during the War when our ranks were most rent, we got together and founded not only the *MODERN LANGUAGE JOURNAL*, but also the National Federation. This was accomplished by sixteen men who had mandates from East and West at Cleveland, Ohio, Christmas recess, 1916.

With the advent of the National Federation and the *JOURNAL*, I am glad to state, women came in on an equal footing with men, as editors of the *JOURNAL*, as officers of the Federation and its branches, and as contributors of articles for the *JOURNAL* and papers at the meetings.

The reason that we got together when we did, was the fact that then was a time of crisis. The War emphasized material things. It had been shown that we could get along without German—why not without French and Spanish? And French and Spanish never did take up the slack incurred by the falling out of German. The tendency throughout the War and later was for the numbers of students in modern languages to dwindle. Some of us felt it necessary to keep the subject before the public and to urge its claims. Such a statement was adopted at a great meeting in Indianapolis in connection with the Modern Language Association in 1915. In 1916 came the Cleveland meeting mentioned above. Such a statement was adopted at the Modern

Language Association meeting at Columbus, in March, 1920, and was printed as a Teacher's Leaflet by the United States Bureau of Education. About the same time a longer and more carefully worked out statement of the claims of modern languages was adopted by the Federation and published in various media.

Syllabi for the three languages were also assiduously worked out, published, and broadcast and the first start made on a frequency word-list.

The separatistic movement, however, showed itself in 1917 in the founding of *HISPANIA*, to be followed a few years later by the *FRENCH REVIEW* and the *GERMAN QUARTERLY*. Personally I viewed these journals with disfavor—I am now free to confess—for I feared separatism. When it became evident that they had come to stay, then I, as secretary of the National Federation, moved to take the sponsoring organizations into the National Federation, which was done. This has proven an excellent means of creating and preserving an *esprit de corps* which we so much need.

I return now to my statement that the achievements of the Study have not been sufficiently made use of and that the dissension over the reading controversy is partly to blame for this. I wish, therefore, to speak of (1) The place of modern language in the curriculum, its critics, and its chances; and (2) What may we as modern language teachers do to realize on the great educational and scientific gains our branch has made?

The modern languages as subjects in the curriculum have taken over the place of Latin to some extent, and have displaced Greek. They are cultural, humanistic subjects with rather slight appeal to a practical, materialistic people. Their practical appeal is only moderate. The Committee of the National Federation has made an exhaustive report of the practical uses of modern languages. We should all know this. It can be found in *MODERN LANGUAGE JOURNAL*, April, 1932, and can be bought as a separate pamphlet for 25c. It certainly behooves us to give whatever practical value we can. Many of us are doing so, but we will do well not only to study this report and to introduce all such work possible in our courses, but to talk it up among our students and elsewhere. Another thing we might all do advantageously is to send every year to our colleges in the social and natural sciences, etc., a note giving the names of students who are able to read French, German, and Spanish, and offering to excuse any student proportionately from our work, who will read and report on any text for another professor.

We must recognize, however, that we cannot justify the modern languages in the curriculum solely on practical grounds. That is the error certain prominent advocates of Spanish made. We might as well try to justify history, philosophy, a year of any science, or a dozen other branches solely on practical grounds. But anyone who knows psychology and teaching knows that education must go beyond the practical. That is, the purely practical studies are perhaps reading, writing, arithmetic as taught in the common schools, and manual arts, agriculture, etc. People who know nothing beyond this could never make anything beyond a bare existence, and moreover would be ridden by charlatans and bosses worse

than we now are. Even to make agriculture and manual work significant requires in its devotees something of training in fields outside their own. First, they need good habits of study which bare agriculture and manual work do not yield. Second, can we have a world worth living in unless a goodly number of our citizens have a knowledge of their time and of history (*Zeitbewusstsein* and *Weltbewusstsein*)? Here modern languages can make a great contribution; first, in transmitting a part of our social heritage as laid down in the literature and institutions of the foreign country of the present and past; and second, in continually referring to the similar problems in our own country in our institutions, in economic, social and political affairs. In this way young Americans may learn how other nations solved and are solving many questions which are vitally important to us in our own country.

Now have such subjects any justification in the curriculum? Certainly higher mathematics, a year of social, natural, or physical science have no greater claim to utility. The proof of this is the fact that the first two years of the college of liberal arts, engineering, fine arts, agriculture, are the same. And the college of engineering and agriculture will accept the regular liberal arts sophomore on an equal footing with its own juniors if certain slight prerequisites have been taken. Our American theory of education, then, is that the first two years of college are liberalizing and not chiefly practical or professional. We claim, therefore, that since modern languages have a well-known contribution to make, their presence is justified in college. The same sort of reasoning applies, even more forcefully to high school.

I believe the educationists who have been opposing modern languages will be willing to grant this contention if we can guarantee a good reading knowledge in two years in college, and something of a reading knowledge after two years in high school. We need not attain any speaking knowledge in high school and very little in college to satisfy this sort of opposition. I believe, however, it will be better for modern languages to be taught in senior high school than in the junior. For in the senior high school we shall have a better chance of achieving a reading ability in more worth-while material.

Our second question is: *What may we do to realize the great educational and scientific advances made through the Study and elsewhere?* In the first place, reading controversy or none, there is no question that reading is in the United States our chief aim. It is more than that: it is the one aim *which we must guarantee*. No one in general asks us to guarantee any other aim. This means that we must do greater amounts of reading. Where we read five pages before 1920, we must now read ten. I know the pitfalls here and will warn against the worst of them. Greatest care must be taken to choose the easiest reading available at first and never to increase the difficulty suddenly. Certainly the classics have no place in high school. I believe classics may be read in senior high school, but only as outside reading and *in translation*. It is no slight job to find appropriate texts which are easy enough. Any teacher who changes his texts frequently is in-

curring a great risk. I will here give a scheme which I have worked out to ascertain the difficulty of texts. We cannot expect the teacher to count the new words in a text nor the times difficult words and new words recur. Mr. Michael West, of Dacca, India, could do that in elementary texts for the grades, but there is no analogy here to our conditions. Even if we had a set of elementary readers set up after his scheme, there would be no analogy, for his boys correspond to ours in the grades. And even if we had a set of readers so constructed for the junior high school and the senior high school, how many would use them? And if they did wish to use them, our problem is not primarily to teach spoken language and moreover not as a second mother tongue as it is in India.

Given our multifarious texts, a teacher can, however, by my scheme ascertain accurately enough the vocabulary density by finding the number of words in the text (number of pages times number of lines on page times number of words in a line) and dividing this by the number of words listed in the vocabulary (i. e., number of columns times number of words in a column). The quotient is the number of times a word is on the average repeated. This measure, which is only a rough one, is very reliable as between text and text. It can be applied only to texts for which all words are given in the vocabulary. By this method we find that in *Les plus jolis contes des fées*, a word is repeated on an average 13.3 times; in Allen & Schoell's *French Life*, 9 times; which shows very well the relative difficulty of the two texts. In *Cuentos modernos* a word is repeated 5.6 times and in *El Capitán Veneno*, 6.6 times; in Grimms *Märchen* (American Book Co.), 9.2 times, in Gerstäcker's *Germelshausen*, 6 times, and in Heyes's *L'Arabiata*, 4.6 times. These figures agree very well with the experience of any teacher who has used these texts in class.

I found the following procedure very indicative as an additional means of gauging the difficulty of a text. Go through, say, ten sample pages of the text, underlining all words which you feel sure (on the basis of your knowledge of your class and what words they have learned) they do not know or do not know sufficiently. If the words so underlined are over 15 to the page of 300 words, the text is too difficult for best learning. That means a density of one difficult or new word to every 20.

Next, there must no doubt be more re-reading with plenty of testing and re-testing. Too prevalently we read a text once, test on it at the end of the term, and let it go at that. There must certainly be one re-reading at once and another at the end of the semester. The decreased interest in re-reading is more than made up by the satisfaction of mastery, both while the pupil is doing the re-reading and when he is being examined on the matter.

I need not here go over the various standard means of arousing interest which have been given new standing through the Study, but will just mention standardized tests. Many dislike these, perhaps because they were forced upon them and used as a basis of comparisons, which they feel have not complete validity. But we know that

they are, within limits, valuable and arouse interest. I suggest that teachers now take them up on their own initiative. Parts of tests can be used without using the whole test. Besides word tests, comprehension and reasoning tests can be devised without great labor by any group of teachers who are using much the same material which, while not standardized, yield perfectly good comparable scores.

Incidentally I may note that under the influence of our tenet that more reading must be done, publishers have begun to give us more between the covers of one book. If they could now learn that much of the editorial material they are giving us is useless and that they should give us reading material instead, they would do well. As it is, teachers, in order to get sufficient amounts of reading material without bankrupting their pupils, are ordering literally wagon-loads of low-priced texts from France, Germany, and Spain.

I may mention here further the work in vocabulary study as one of the advances which we have not exploited. We now have, through the Study, frequency lists for all three languages, and besides idiom lists. These slender books are very reasonably priced. I don't see how any teacher can do without them. Our American method of acquiring vocabulary is different and must remain different from either West's or Palmer's. I might also call your attention to Max Walter's books which came, to be sure, before the day of word-counts, but which approximated the vocabulary needed for classroom conversation very well. It has been quite overlooked in the rather voluminous discussion of West's and Palmer's schemes which are being used in India and Japan for conversational (indeed in India for bilingual) ability, neither of which is our goal, nor can be. I pay my respects to these schemes as the work of serious, efficient school men, but see little use for them in our situation. For children in the grades, with English life going on about them, as in India, it is possible to study constructed drill-texts such as West's, or such a book as Palmer's *English Through Questions and Answers*, I Pt. I. Tokio, 1926. I make the point that such exercises are useless for our American children under our American conditions. Mr. Palmer's substitution tables deserve the same criticism and are, for our conditions, unusable.

Likewise I may refer to West's scheme of substituting easy words for hard words and so making hard texts available for pupils. This I think is a valuable device if used properly. I think it an error, however, to mutilate classics in this way. I use this principle, but in quite another way.

We do not need conversational, but reading ability. Many of our teachers, to be sure, feel that there can be no real reading ability without a good deal of *viva voce* use of the foreign language. This explains our insistence on conversation. In college at least, there is a second explanation, namely, that we cannot segregate the future modern language teachers from the others and so feel obliged to use the spoken language in all sections, at least in all good sections.

This to my notion needs to be changed. Wherever and whenever in high school and in college it is possible to have two or more sections at the same

hour, segregation of good students from poor students surely should be carried through. We feel sure that pupils who can't do over average work, can not profit sufficiently from conversational work and moreover are by conversational work kept from getting a reading knowledge, which we must guarantee. A moderate amount of vocalization should be taught and carried through even in the weak sections. The segregation may be undertaken on the basis of a prognosis test, and then more thoroughly on the basis of teacher's experience after the classes have gone on for several weeks.

The bane of every teacher's life, the blight on his otherwise fine achievement is that he has to try to teach some pupils to speak who can never learn this. Here is the way out. The weak students by themselves do better and really learn to translate and finally to read well, and the teacher is saved. Besides if larger classes are to be handled in these hard times, here is the way it can be done without killing off the teachers.

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Objectives and Objections

THE teaching of modern languages is coming more and more to be looked upon as an unwelcome burden on our American band-wagon of education. The thought that most of the other fields are subject to the same criticisms that are levelled at language teaching seems to have been given scant consideration. In the attacks against the whole field of modern languages (including English) the just is so mixed, perhaps by accident but none the less cleverly, with the unjust, that a reasonable defense is made difficult.

It seems that the slow and prosaic practice of beginning at the beginning is thought by some to be not in keeping with the forward march of educational procedure. Since the students, for the most part, are with us only a little while, the training they receive is merely introductory, and what is learned is soon forgotten. They are no better fitted, it is said, for the business of living than they would be with no foreign language training at all. And instead of defending the teaching of languages for the sake of developing the art of expression and understanding, we readily admit—or so it seems—the uselessness of such teaching. Where we ought to point out that failure to get results is due, in a large measure, to the absence of unified control and to the inadequate preparation of many of the teachers, we merely look for methods and objectives that do not presuppose thorough training on the part of the instructor. Often a language is taught, without supervision, by a person who has such scant knowledge and understanding of his subject, that he cannot hope to attain any real objectives, no matter what method he may try to use.

Is one to be branded as a traitor to the cause, for expressing such an opinion as the foregoing? Surely not, when it is offered in all friendliness, with much sympathy, and in full realization of the fact that the system is at fault—not the individual.

And what about the impossibility, no matter who the teacher, of combining a broad, superficial exposure for those who wish only to satisfy the language requirements, with an adequate foundational training for those who will continue in more advanced courses? What about the rights of the student who wants really to learn a foreign language? It may be that teaching a hundred students to read "most anything they pick up" with a vague understanding, and to mispronounce a few phrases that have to do with bull fighting in Spain, or duel fighting in Germany, is more of a contribution than is made by starting a much smaller number on the real road to an enjoyable and profitable acquaintance with the language and civilization of a people, but the supposition is open to doubt.

The things we teach are not of any real practical value. The student completes a course in French or in Spanish, along with thirty or forty of his kind—many of them earnest seekers after credit—and he has not even learned to talk the language! So it is that we must forsake the teaching of grammar (and, incidentally, the rudiments of English diction) for the broader and more pleasant playground of conversation.

What are the results of our launching forth on a campaign to make glib linguists out of our students? Often the instructor's ability to converse in the language is extremely limited; perhaps he has been too completely absorbed in the business of learning how to teach—from teachers who are eminently fitted to teach teachers how to teach—to bother about getting acquainted with his own subject. Assuming that the instructor is fluent in the language, he will soon be faced by the fact that the wholesale teaching of it is not possible, without first laying some structural groundwork. In any event, the teaching of language, as such, has been given up for a falsely ambitious objective impossible of attainment. What might have been accomplished has gone by the board (perhaps by order of the Board of Education), and there has been almost nothing to take its place.

Finally comes the discovery that the students continue to fulfill the requirements without learning to speak any language other than English, and that poorly. There is the inevitable scurrying about for still another objective. With our usual humility we readily admit that only in exceptional cases does the student arrive, after a brief exposure, at an ability to converse, as the case may be, in French, in German, or in Spanish. Also it is admitted that, even where a conversational knowledge of the language is acquired, it is likely to be of no *practical* value. "So few of our students ever travel in foreign countries." And many of our suave cosmopolites who visit foreign capitals expect always to find some good fairy who knows English.

To most of us it is surprising, to put it mildly, that there are those who challenge the acceptance, as axiomatic, of the statement that the teaching of languages and literature has a real value. But what about those within our own field who have made the mistake of taking the challenge seriously, thus dignifying, through recognition, a charge which has no real validity? What a problem they

have posed for themselves! The situation is fast becoming desperate, when some one appears on the scene with the idea that introducing the beginning student to the masterpieces of foreign literature is a worthy objective. Splendid! And more splendid still, the comforting suggestion that the way to teach students to read is to have them read. It is not long, however, before all but the most enthusiastic followers of this new creed are forced to admit that the reading of real literature in a foreign language requires more acquaintance with that language than can be had in a short time. As a result there arises a demand for the same masterpieces to be rewritten in simple language. Shades of Goethe, of Dante, of Cervantes, and of Molière!

In passing, and by way of explanation and apology if any are needed, the writer wishes to state fairly and unequivocally that he has due respect and admiration for the serious men and women who are pioneering in new methods of approach to the study of languages. Surely it is not their fault that what they consider to be the *approach* is taken by many, the country over, to be the *arrival*. Also it may be said, perhaps, that in view of the demand for *objectives* and *enrichment of content*, there is ample justification for taking the bewildered students on a rapid journey through strange fields. Some of them will have their interest and curiosity aroused sufficiently to want to turn back and prepare. What seems to be absolutely without justification is the insistence, or even the admission, on the part of language teachers, that *to turn back and prepare* will not be necessary.

Probably, we teachers of modern languages should direct more of our attention and resentment toward those within our own field who have jumped headlong into the stream of modern educational thought, with their fantastic claims (made indirectly, of course) to miraculous efficiency. Their enthusiastic stories of achievement must be born of a queer belief that our best defense is a flattering agreement with our critics.

Most of the administrative officers of our schools and colleges are sincere, as are many of the methodologists in the field of Education. If these men are told by language specialists that laboratory methods are not essential to the mastery of a foreign tongue, can they not reasonably be expected to believe it? If they are told that scientific tests prove that a group of two hundred students can be drilled in vocabulary and phonetics, in grammar and syntax, and that such a group can be taught to express themselves idiomatically in a foreign tongue, just as efficiently as is the case with smaller groups, who, then, is at fault? What is to be the administrator's opinion of the teacher to whom a group of twenty-five begins to appear large?

Surely it is high time for us to take serious stock of the situation with which the teaching of modern languages is faced. There is no desire here to be taken as an alarmist. Languages will probably be taught, in one way or another and to an extent now greater, now less, as long as they are spoken or written. The fact that their teaching is now declining in importance in the present scheme of our educational system does not

mean that all sight of their essential value will be lost. It does mean, however, that we are failing to adjust our teaching of them to the changing trends of present day affairs. There has been too much of a scramble for shibboleths in a vain effort to maintain the popularity of language study. Instead of making a sensible effort to recognize, and to correct, weaknesses that should be apparent, we seem to have allowed our critics to lead us along the path of additional errors. Undue allowance has been made for the many who will not take more than the required courses, unless ease of completion is assured, while too little attention has been paid to those students who will continue in a serious way. We have followed the relatively easy plan of changing the so-called objectives, where often the real need has been to raise the level of instruction and increase its scope.

It has already been suggested that the teaching of modern languages is not being properly adjusted to the changing trends of present-day affairs. What was meant, in particular, was that not enough attention is being paid to the growing interest, a legitimate one, in political and social evolution, more especially as regards international relations. We notice a lessening of interest in the study of languages, and we at once assume that we must prepare new antics (objective ones, of course) through which to put our beginning classes. The obvious explanation is slow in occurring to us. It is quite probable that many students, including those still in the high schools, are choosing the so-called approximate sciences, in preference to languages, because the former offer them an opportunity to learn of things in which they are interested, and which, they are constantly being told, are of ever-increasing importance.

Rather involved and disheartening are some of the results of our unwillingness to admit that the study of language is, after all, for the few. We have been trying to compete with such intriguing things as Psychology, Sociology (of all kinds and descriptions), Business Management and International Relations, without making a proper appraisal of the goods of our competitors. There has not been sufficient thought given to the possibility of being able to say to the students: "We know what you want and we have it." Some may object, and insist that ours is primarily a cultural field that must not be degraded. Well and good! But let us be honest about things. When our critics say that very few of our students ever learn a foreign language well enough to talk it, they are right; when they insist that few even learn to read intelligently and with appreciation, again they are right. Our answer, in both instances, might well be that our efforts are for the few, that our subject is not for the many. But we are, for better or for worse, a part of a system of mass education that has called for popularization of foreign languages. It seems, now, that we are forced by the law of self-preservation to look for customers, and fight to keep them. Our various organizations draw up resolutions calling attention to the values, practical and cultural, of our subject. But this propaganda, based though it be, on the ideals, and not

the realities, of our teaching, is of doubtful value in the face of the extreme vocationalism that is still gripping our educational system.

In order to justify our existence we are making a floundering attempt at large scale instruction that must certainly result in the loose teaching of an artless language and a fake literature.

If it is not said of foreign language teaching that it fails to give to the average student a particularly broad view of world culture, it is probably because our critics would not be so impractical as to judge of such a thing. In the opinion of the writer, this is the most valid criticism of all. A little less of the spirit of *la España pintoresca*, and *das Vaterland*, and *la belle France*, and a great deal more of the actualities of life as they are looked at by the cultured people of the various countries seems to be in order.

The rising interest in social studies offers us certain objectives that, while in popular demand, are at the same time a legitimate part of our particular field. Without insulting the ghosts of great literary geniuses and our own intelligences, it would surely be far better if we were to make full use of our opportunity to teach history, biography, international sociology and something of the development of political and economic thought. It is not the wish of the writer that such a suggestion be followed to the point of causing language teachers to forget their real purpose. Certainly we have already had enough of wandering far afield. It is desired only to point out something of comprehensible value that could be done in conjunction with the teaching of a language. It need not become a substitute—the teacher need not lose his self-respect. But it might be done in English, in the case of beginning classes, provided an adequate measure of time were given over to real language instruction. The whole purpose would, of course, be defeated, if the students who cared to prepare for further study were to be sacrificed on the altar of objective language tests made to suit the purposes of faulty learning. Nor is it intended to discourage the active use of the foreign language in the class room. The aim ought always to be an early familiarity with the spoken language. Not so early, though, that it must be without observance of grammatical usages.

It might be possible to convince the students (perhaps we might even convince some of those in charge of our educational programs) that the way to international understanding is through the continued study of foreign languages and literatures. We should not need to be so concerned with those uninitiated scholars who feel that our students ought miraculously to master a language after a few lessons, if it could be shown that, along with the little active linguistic training, they were getting something of an international social concept.

But we are not alone concerned with these attacks directed at our subject, and at our manner of teaching it. We need to look to our own house, and to our keeping of it. Among other things, it would be well to consider our various groups, and to think seriously of their inter-relationship as it properly should be. Modern

Language divisions, apparently the country over, have not shown the cooperation that would naturally be expected of them, as a matter of course and of common sense. There has been much more than enough of jealousy, of unfair competition, and even of bickering, among ourselves—especially between the prophets of one language and those of another. Why not admit it? By ignoring the existence of such a ridiculous state of affairs we shall not lessen the harm of it.

It is well that a teacher have enthusiasm for the language he has chosen as his specialty, provided, of course, that his enthusiasm is the result of acquaintance and understanding. He ought, also, to be a veritable champion of the people whose language he is teaching. Indeed, before he can lay claim to a full preparation, he must have come to know those people, their literature, their characteristic attitudes and the history of their social and political development. Why study a language if the ultimate aim is not to prepare for the study of the various phases of culture whose expression it is? Why study a foreign literature if the purpose is not, in the long run, to arrive at a surer estimate of relative values? And how can one estimate the values of a foreign culture with which one is not in accord? Nevertheless, except for the accident of probable travel, association and occupation, the values of one language are common to them all, and it seems reasonable to suppose that the teacher who is unaware of this fact is entirely a misfit.

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The "Proof of Identity" Element in Two New Mexican Cinderella Versions

ALTHOUGH the Cinderella story is most commonly associated with a girl, the collection of 345 versions from many countries summarized in Marion R. Cox's *Cinderella* (London, 1893) contains twenty-three variants that have a hero instead of a heroine. Not one of these hero-versions, however, contains the incidents of the "Lost Shoe" and the "Shoe Marriage Test" nor have I been able to find them in any other published hero-version. By way of contrast, in a collection of some 400 New Mexican Spanish folk-tales gathered within the last three years, I have a Cinderella hero-version which is significant. In it we find both the incident of the "Lost Shoe" and that of the "Shoe Marriage Test." The following summary will give an idea of the plot of this tale:

EL TORITO PINTO (The Spotted Bull-calf)

The hero persuades his widowed father to marry a widow. As time goes on, he is ill-treated by his step-mother and step-sister and is made to herd cows. Among the cattle there is a bull-calf with magic power, who gives him food and clothes. Suspecting something strange in the hero's conduct, the step-mother

sends someone to spy on him. She is informed of everything that happens and determines to have the helpful animal slain. Becoming aware of the step-mother's determination, the hero and the bull-calf flee. On the way, the bull-calf fights two serpents, defeats the first but is killed by the second. The hero takes with him the bull's hide because of its magic virtue. He next meets a lion and a tiger and defeats both with the aid of the magic hide. The defeated beasts grant him the power to assume their respective forms. Engaged for the second time as a cow-herd, the hero drives the cattle, on three consecutive days, to the estates of three fierce giants and, making use of his magic gifts, he kills a giant each time. When the last giant is killed, an entire city and a princess are disenchanted. The princess is restored to her father who declares that whoever performs a certain feat of horsemanship shall marry her. The hero performs the feat but flees, dropping a gold shoe. In an effort to discover who the successful horseman is, the shoe is tried on all the men in the kingdom until the hero is found. He is married to the princess.

Although the incidents of the "Lost Shoe" and the "Shoe Marriage Test" are not found in any of the published hero-variants that I have examined, one does find a "Proof of Identity" element of some kind in six of the hero-versions in Marion R. Cox's work. In a Russian tale, the means of identification are a ring and a wound on the hero, instead of a shoe; in an English story, the hero identifies himself through a ring and the tongues of a dragon he slays; in a Danish variant, recognition is obtained by the hero's fitting into his coat a piece of cloth which the princess had torn from it; in an African story, a ring and a kerchief are the means of recognition; a kerchief, a ring, and a wound in the hero's foot serve the same purpose in a Polish tale, while in a version from Austria Hungary, the hero's identity is secured through a wound and a kerchief. A "Proof of Identity" element closely resembling those of the above tales is to be found in another New Mexican Spanish version in which a wound on the hero's arm is the mark of identification. This tale, in brief, is as follows:

CHUCURUNDÍAS

A father sends his three sons in turn to guard an orchard at night. The two eldest fall asleep but the youngest, named Churundías, catches three horses (a chestnut, a sorrel and a seven-colored one) that bestow on him magic power. The elder brothers grow jealous of him and leave home. The hero follows and overtakes them, but they put him in a water-hole and leave him there to perish. The chestnut horse comes to the hero's aid and enables him to catch up with his brothers again. This time they persuade him to fetch some bird's eggs from a nest in the top of a tree. As soon as the hero climbs, his brothers set the tree on fire and continue their journey. Just as the hero is being burned to death, the sorrel horse rescues him and enables him to overtake his brothers for

the third time. The three brothers arrive at an old woman's house near a big city. Here they learn that the king has offered his daughter to the one who most successfully performs several feats of agility. The two elder brothers leave the hero behind and go to participate in the contest. But the three horses, each in turn, furnish the hero with magic clothes and a magic sword and allow him to ride them and participate in the contest. The hero is thrice victorious but flees each time. The king's men, after failing twice to catch the hero, wound him in one arm in their third attempt. The king sets out in search of the wounded youth, whom he discovers, identifies by the arm-wound, and marries to the princess. His brothers then falsely accuse the hero of boasting. As a consequence, he is asked to jump into three caldrons filled with boiling lead. With the aid of the horses, which he slays at their own request, he succeeds in performing the task. The hero's brothers are forced to do the same thing, and they perish in the attempt.

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The Recognition Difficulty of Common Words in Spanish*

An examination of recent textbooks for beginners in Spanish shows that editors are beginning to take into account the frequency of occurrence of words in written Spanish, in the making of reading texts for beginners. If it be assumed that the frequencies as shown in Buchanan's *Word Book*,¹ are valid, and the vocabulary for a beginner's text be so chosen that a high percentage of words therein will be from words of high frequency as shown in the *Word Book*, the question naturally arises as to which of these words are going to be more difficult for the student in our schools to learn. The present study is an attempt to answer this question, at least in part.

The first 500 words of Buchanan's *Word Book* were arbitrarily taken as a basic vocabulary which it might be assumed should be learned by a beginner in Spanish in his first semester in college. These words were arranged in alphabetical order² and given meanings in English as nearly as possible in accordance with the usual meaning found for the word in beginning texts.

Through the cooperation of Director William H. Snyder and Mr. Arthur B. Forster, department chairman, permission was obtained to experiment with five Semi-Professional classes of beginners in Spanish at Los Angeles Junior College. These five classes under three different instructors,³ were

* This report was prepared for the Research Council of the Modern Language Association of Southern California.

¹ *A Graded Spanish Word Book*, Milton A. Buchanan, Toronto, 1929.

² In the first 189 the choice of actual entries was at times arbitrary as Buchanan excluded these words from his count, and occasionally one of these words was listed as typical of a series, i. e., 30, etc., so that there were really more than 189 words excluded by Buchanan.

³ The writer is indebted to Mr. Loren Hendrickson and Mr. C. G. McClean for their assistance, both in conducting and in checking the experiment.

asked to cooperate in the experiment and willingly agreed to do so. Accordingly, at the beginning of the first week of the spring semester, 1933, these students were given copies of the list of 500 words as their first assignment in Spanish. During five consecutive days these lists were studied under the direction of the instructor during the class period of 50 minutes, and were collected at the end of the period.

The method employed was, in general, to pronounce the word which would then be repeated in chorus by the class, and to discuss the various sounds, syllabication and stress. One instructor also discussed each word in relation to allied forms in French, English, or Latin; another discussed only a very few words in this way, limiting himself mostly to cognates in English; and one gave no discussion of this sort. Each day for four days, 125 words were covered in this manner, and the class having no discussion of roots or related forms was allowed 15 minutes of silent study on the entire group, but with the time budgeted to separate groups of 15 or 20 words, so that all words could be covered. On the fifth day all classes were allowed 50 minutes of silent study on the entire group, but with the time limited to groups of 50 words each five minutes.

The following Monday, after an interim of two days during which they did not see the words, all students were given an objective recognition (multiple choice) test on the first 250 words; on Tuesday they were tested on the second 250. The test used for this was made up similar to the American Council Vocabulary Tests, but a different method was used for scoring. Each Spanish word was given with five suggested English meanings, each preceded by a number, as:

ANTES: 1. *after*. 2. *aunts*. 3. *before*. 4. *perhaps*. 5. *since*.

The students were asked to cross out or block out the number preceding the word chosen as the true meaning. This method was used to facilitate checking of the papers. This was done by preparing a key to be laid over each sheet, with holes punched in it so that if the proper number was blocked out, it would show black on the key. The "rights" were checked and added for each individual, and later each word was tallied to see how many "rights" it was to be accorded.

In the final checking all papers were excluded which were from students who had previously studied Spanish, who had been absent any of the seven days of the experiment, or who did not complete both parts of the test. There remained 93 papers of which 33 were from students who had not previously had any language study, and sixty were from students who had had various study or contacts of a formal nature with Latin, German, or the Romance languages.

Out of a possible 46,500, the total number of "rights" for the 93 students was 29,696, of which 14,675 were from the first half and 15,021 from the second. Obviously whatever slight difference there might have been in the two parts of the test,—due to one being given after an interval of 72 hours and the other after an interval of 96 hours since studying the words,—was more than overcome by the chance arrangement of the words,

which threw more easy words into the second part. In the test the words were taken at intervals of ten from the learning list, to avoid recognition of a word through its juxtaposition to another.

Total Scores for 93 Students

1st Half	- - - - -	14,675
2nd Half	- - - - -	15,021
Total	- - - - -	29,696
Average	- - - - -	319.3
Low	- - - - -	92
High	- - - - -	454
Median	- - - - -	325

The fact that the average student in this group scored at the rate of more than one word per minute of his study time (he saw the words for a total of only 250 minutes) does not indicate that he really learned that fast, as the test was not infallible and many students already knew certain words before enrolling for Spanish. The latter fact may also partially explain why the highest score was almost five times that of the lowest.

Every word was tallied so that the 500 words could be rearranged with those words at the top which were recognized more often, and those at the bottom which were less frequently scored right.

The following 50 words came to the bottom of this list, and are here given by scores (number of times right from 93 students) in ascending order:

* 8	preciso	22	placer
*10	sobre	22	llorar
*13	atreverse	*22	si (if)
*13	entregar	*23	bastar
*14	entonces	23	¿cuándo?
*15	semejante	*23	despertar
16	hacer	*23	junto
*16	mandar	23	soler
*16	pesar	*24	lejos
*16	recoger	24	llegar
*17	luego	*24	pues
*18	cuidado	*24	sino
*18	ningún	24	ya
*18	todavía	25	amo
*19	decir	26	callar
*19	fuera	26	¿cuál?
20	caer	*26	después
*20	empezar	26	subir
*20	entre	27	acabar
*20	según	27	casi
20	traer	27	dentro
*21	aunque	27	procurar
*21	encontrar	*27	quienquiera
*21	llenar	28	aquel
*21	propio	28	ese

If the 50 words which come to the bottom from the 60 students having other foreign language before taking this experiment are compared with the 50 lowest from the 33 students having no previous language, there are found to be 32 words common to both groups. These words are starred in the above list. This would seem to indicate that the words that are more difficult to one group are, in general, also more difficult to the other, although individual words vary greatly. For example, out of 60 having previous lan-

guage, *entre* was scored right 19 times, and is 43rd from the bottom in this group; out of the 33 having no previous language it was scored right only once. This is a ratio of about 9 to 1, yet in both groups the word comes to the bottom 50, and therefore should certainly be repeated often in a beginning text.

Of course words are more easily learned in context than in lists and if a hard word is presented in a vivid context it may not need so much repetition to fix it in the student's mind, as one used oftener, but in a context devoid of interest to the student. However, there may be a general similarity between the difficulty curve for these 500 words in context with the curve as shown out of context.

It was previously mentioned that the method of presenting the words to the learning groups was varied by the three instructors. The following are the results by instructors:

Students Having No Foreign Language		
Instructor	No. of Students	Average Score Right (of possible 500)
A - - - - -	9	253.2
B - - - - -	9	302.2
C - - - - -	15	296.0
Students Having Some Foreign Language		
A - - - - -	11	316.7
B - - - - -	25	332.3
C - - - - -	24	352.7
Total Group		
A - - - - -	20	288.1
B - - - - -	34	324.4
C - - - - -	39	330.9
Total - - -		93 Av. of Total 319.3

Instructor A spent no time discussing derivations, cognates or related forms in other languages; instructor B discussed cognates and related English words briefly; instructor C gave the whole time to pronunciation and discussion, including related forms, and gave no time for silent study except on the fifth day. The results show that students profited more from a discussion of the words (B, C) than by silent study (A), whether they had previously studied foreign language or not.

Turning now to the 50 words which rated the highest number of "rights" out of a possible 93, we find the following:

(B) *93 señor	*90 libertad
*92 acompañar	*90 ocasión
*92 color	90 posible
(B) *92 compañero	90 presentar
*92 condición	90 pueblo
*92 don (title)	*90 secreto
*92 español	*89 blanco
*92 sentimiento	*89 distinguir
*91 agua	89 enemigo
(B) 91 amigo	89 grande
*91 bonito	*89 instante
(B) *91 caballo	89 madre
*91 general	89 memoria
(B) *91 hombre	*89 mucho
*91 idea	89 persona
(B) *91 loco	89 principal

*It was not determined how many of these words were known by the students tested, previous to the experiment.

*91 natural	89 sol
*91 necesidad	89 relación
*91 negro	89 uno
*91 ocupar	89 acción
(B) *91 padre	88 completo
*91 presente	88 eterno
90 alto	88 existir
*90 imposible	88 favor
	88 francés

Nearly all of these words have English cognates or are commonly used in English, especially in the southwest of the United States.* The 29 starred are common to the lowest 50 from students having previous language, and to the lowest 50 from those having none.

The conclusions drawn from this experiment are perhaps only valid for Semi-Professional students of the type tested. It would be interesting to compare these results with those found by a similar study of students at different levels of instruction.

1. It appears that there is a great difference in difficulty of learning to recognize Spanish words of about the same frequency in written Spanish.

2. The majority of the most difficult words are the same for students with or without previous foreign language.

3. The majority of the easiest words are the same for students with or without previous language, but there is more divergence than is the case with the harder words.

4. All students apparently profit by a discussion of English cognates.

5. Students with previous foreign language also profit by additional discussion of cognates found in the languages which they have studied.

6. Where formal vocabulary study is used, supervised study by discussion of related forms is more economical than silent study.

7. Scientifically constructed textbooks for beginners, which utilize the word counts for determination of their vocabulary might be expected to repeat certain difficult words more often than has heretofore been done. And it would seem wise to introduce such words wherever possible in a vivid context.

WILLIAM H. FLETCHER.

Los Angeles Junior College.

*These 50 words were checked against *A Dictionary of Spanish Terms in English*, Harold W. Bentley, New York, 1932. The 7 marked (B) were found in his list of 400 most common Spanish words in the English of the United States. Of the 50 hardest words for the 93 students, only one, *cuidado*, was found in Bentley's list.

Buchanan's Spanish Word List and First Year Texts

A STUDY of Buchanan's "A Graded Spanish Word Book" (University of Toronto Press, 1927) will cause one to doubt the wisdom of building our beginning Spanish texts strictly in accordance with the frequencies noted in the first two or three thousand words. To be sure, the enormous range of reading done in order to assemble the Buchanan lists and the high standing of the scholars who collaborated in the work, commands respect and should inspire con-

fidence in its sure guidance. It is undoubtedly the greatest study made in modern times of Spanish vocabulary and extremely interesting.

We find, however, that a large number of most common and usable words are far over in the third, fourth, and fifth thousands of Buchanan's list. Many words which we have long been accustomed to teach in first and second term classes are given a comparatively low frequency. It is true that after the first two thousand words the verbs become of less common usage, more elevated in style and of the literary or technical class rather than of ordinary conversational types. Beyond the fifth thousand the verbs of common use are quite rare. But the nouns of very practical nature persist in goodly numbers to the end of the sixth thousand. Among them we find fruits, vegetables, flowers, foods, common tools and household articles, days of the week, months, seasons, quite a few common adjectives, animals, articles of clothing, etc.

The conclusion would seem to be that names of common things may or may not show a high frequency in the course of a million running words from standard fiction, history, drama or poetry. Yet, in any case, to tell a tale simply or to discuss clearly any given topic, the commonest vocabulary which will express adequately the ideas to be presented must be employed, whether the words used come within anyone's frequency count or not.

The vocabulary should be adequate without straining for effect, natural, forceful and clear. The young student's interest will always be strongest in reading and in expressing himself about everyday objects and topics of daily life. These topics and subjects will govern the choice of vocabulary. In other words, we must use vocabularies as needed to express ideas and not try too hard to manufacture topics expressly for the purpose of dragging in some prescribed vocabulary. Unless a natural interest can be maintained, the work becomes lifeless. Constant repetition is the road to sure mastery of a given vocabulary, but let us beware of a sort of efficiency in word-mastery which kills interest and enthusiasm. "The letter killeth, but the spirit maketh alive."

Without reference to Buchanan's first 1000, which most people will agree should be in the first vocabulary to be taught, we find the following partial lists in the thousands indicated:

From 2000 to 3000—Primavera, ferrocarril, mantequilla, puente, acero, camisa, aldea, nariz, tinta, anoche, bandera, mejilla, trabajador, activo, cuchillo, bolsa, buque, guía, muro, esquina, julio, cocinero, sierra, burro, escalera, cuero, paloma, trueno, piso, botella, buey, tronco, baño, alabanza, mojar, colegio, viajar, sello, tamaño, cenar, océano, sopa, embarcar, aguja, fumar, cubierta, registrar, abogado, pañuelo, alhaja, clavo, paja, chiste, hierba, cortés, manejar, mina, sermón, calcular, pelear, leña, bronce, cañon, correo, uña, jamón, queso, almorzar, calentar, comedor, sastre, mamá, etc.

From 3000 to 4000—Madrugar, saludo, codo, laguna, almacén, biblioteca, elegancia, anteojos, junio, lobo, diciembre, ratón, caldo, limpieza, acera, estanque, lodo, taza, bastón, billete, siesta, cuchara, manga, pata, nadar, peinar, saco, algodón,

sábado, mula, danza, almohada, linterna, maíz, mono, naranja, guitarra, alfombra, corbata, legumbre, otoño, viernes, cabaña, hoyo, pollo, bola, cortina, marzo, anillo, dependiente, manzana, botes, clavel, jinete, pavo, puño, febrero, sardina, patata, jabón, noviembre, sílaba, músico, desayunar, etc.

From 4000 to 5000—Decretar, mantilla, melón, piano, portero, abanico, pescar, cántaro, forastero, jarro, rascar, rabo, semilla, té, telégrafo, gabinete, omitir, tocino, restar, superar, maravillar, estúpido, fonda, pantalón, preservar, bahía, chorza, escolar, limón, octubre, olla, arroz, jueves, lunes, colchón, sur, martes, butaca, calabaza, olivo, gabán, hacendoso, renglón, talón, nuez, pesca, parque, teléfono, sillón, carreta, garbanzo, mapa, etc.

From 5000 to 6000—Sartén, triángulo, botón, cesta, felicitar, loma, calzado, carnicero, cartera, desembocar, librería, oeste, cavar, plátano, valioso, botica, estupidez, holgazán, ladrillo, localidad, roble, carton, charla, letrero, musical, sirviente, fósforo, lápiz, mascar, silbido, árabe, oferta, sábana, pera, elefante, aceituna, muela, pepino, anécdota, chorizo, gorro, torilla, cúpula, jota, nata, pulga, cero, danzar, escalón, golondrina, lata, navidad, pólvora, propina, purificar.

From 6000 to 7000—Alameda, bailarín, ballena, bandeja, costear, chupar, este (n), harapo, índice, liar, merienda, pistola, escopeta, gafas, nabo, piña, vidriera, mondar, milla, tablero, lechuga, minero, barril, baúl, chuleta, jardinero, lavandero, almidón, oso, pastelero.

H. C. THEOBALD.

Los Angeles High School.

Post-War Tendencies of French Dramatic Thought

ALEXANDER G. FITE

University of California at Los Angeles

Summary of a paper read before the French Section at the N. E. A. at Los Angeles, June 30, 1931.

The French are essentially a histrionic people and due to their exquisite taste, their fine sense of balance, their love of the beautiful, they have been frequently styled the *modern Hellenes* by impartial critics. As with the ancient Greeks, in France drama has always been in high repute, both as a worthy form of entertainment, a meritorious career, and a noble art. Along with poetry, drama is the only literary *genre* that has an unbroken tradition across the ages since first literary efforts began in France. The drama of ideas in France has usually followed closely upon the development of thought and the trends of national life. At times it has even seemed to anticipate or precipitate important transformations.

Post-war drama in France has been of an unusually high standard of excellence, although there are certain critics who refuse to see any possible good in anything so recent and who constantly tell us that the theatre is on the decline. In France, fine music and artistic drama have been less injured by the increasing inroads of music-hall and cinema than in certain other countries. Because of its inspiring role and the far-reaching significance of what is being accomplished, it seems fitting to compare the dramatic

production of this contemporary period with four other outstanding epochs of the European theatre in which France has led the way; medieval drama, with its mystery and miracle plays, as well as embryonic comedy; the drama of the seventeenth century, with France producing the greatest modern writers of Neo-Classicism; the Romantic revolt and the astounding vogue of "la pièce bien faite" of the first half of the nineteenth century; finally, in the last two decades before the war, the beginnings of the modern theatre with the introduction of realism on the French stage and the constant search for greater truth to life.

The first period in this revitalizing of the French theatre after many years of near stagnation was accomplished by the directing genius and tireless insistence of André Antoine who is now justly famous in the annals of the world theatre. It is a movement on the stage which corresponds to the tremendous and startling advance of science in the latter part of the nineteenth century, the philosophy of positivism, the school of naturalism in the novel and in painting, and the Parnassian movement in poetry.

The passion for scientific exactness, however, was carried too far, and in time the pendulum swung in the other direction, with a return to lyric beauty and expression of lofty idealism on the stage, particularly in the plays of Edmond Rostand. In the Post-War period their influence is strongly marked upon the plays of Zamacois, Gèraldy, Sarment, Magre, Maurice Rostand and others. A new note of poetic beauty has been struck in the highly cerebral and symbolic dramas of Claudel that deal with religious sentiment and the search for metaphysical certitude.

In spite of this counter-revolt, the improved methods and scientific advance in technique due to the pioneer work of Antoine, followed by Copeau, and later by Jouvet, Dullin, Baty and others, have not been sacrificed in Post-War drama. In the last decade there has been a marked tendency towards a more convincing psychology, greater intensity and concentration; the coarseness of realism has disappeared before a more refined and artistic treatment without subverting the truth.

The most important plays of the last dozen years have been those which have dealt vitally and courageously with the rapidly changing conditions of contemporary life; the repercussion of the War, of course, and the inevitable disillusionment and mal-adjustment of human society that resulted; the unnatural tempo at which we live and the worship of speed; modern methods of big business, high-pressure salesmanship and the exploitation of human gullibility; the troubling problems of the subconscious, the mystery of the hidden life that have come to light with the discoveries of psychoanalysis. All of these kaleidoscopic aspects of present day existence have evoked the most careful thinking from dramatic artists like Romains, Raynal, Lenormand, Vildrac, Pagnol, Bourdet, Amiel, J. J. Bernard and many others who were almost unknown ten years ago.

The Junior Year in France

MARGARET WHITE, *Stanford University*

(Report to the Modern Language Association of Central and Northern California, at San Francisco, February 4, 1933.)

AM a strong advocate of the Foreign Study Plan. It is the most satisfactory way to learn to understand the civilization and the language of another land.

Last year I had my Junior year in France with the Delaware Foreign Study Group. For under-graduate study in Europe it is a distinct advantage to be under the supervision of an organized group. Since we were not obliged to concern ourselves with finances, finding suitable places to live and other necessary details, we could devote all of our time to study and to absorbing as much French culture as possible.

Our school work was divided into two parts—three months at the University at Nancy in the summer and eight months at the Sorbonne the following winter. The work at Nancy was a preparation for the Sorbonne and consisted chiefly of an intensive study of the French language, with lectures on French literature, history and art thrown in for good measure. We were in school from eight-thirty until five every day, studying grammar, phonetics, vocabulary, writing dissertations and taking dictation. One strong incentive for learning the language as quickly as possible was the tragic consequences of not being able to make our wants known while living in the midst of a French family who understood no English! Then, too, the harder we worked at Nancy the less difficult our work would be at the Sorbonne. Nancy, as you know, is a quiet provincial town with not too many distractions, therefore a very proper place for hard work.

At the end of three months we felt that we could speak French with the best of them. And what is more difficult, we had learned to organize our thoughts somewhat in the French fashion—for you know the French are famous for their outlines and analytical thinking. Then, too, we had some idea of customs and the prevailing mode of life. In other words, we were ready to descend on Paris!

When we arrived in Paris we greatly appreciated the excellent training we had had at Nancy. Our work at the Sorbonne was most interesting but quite different from that at Nancy. While our work at Nancy had been more like the system in most American colleges, with written assignments to be handed in each day, examinations every week and notebooks to be graded, at the Sorbonne everything was left entirely to the choice of the individual. It did not matter to the professors whether we attended classes or not. No daily assignments were given and no exams until the finals. But we knew that in order to pass the final test, it would be quite necessary to attend classes diligently and to take notes copiously! Then, too, the Directors of the Delaware Foreign Study Plan were on the job. They required a fifteen-page dissertation every two weeks on the work covered. This was particularly good training, as it helped us to get our ideas

in clear, concise form.

In addition to the courses at the Sorbonne, the Directors of our Group planned work for us. One of the most interesting was a course in drama, in which we were required to attend a French play (classical drama) once a week, and report on it. Supplementing our art course we were taken to museums, art galleries and cathedrals. We climbed all over the cathedral at Chartres and at Notre Dame made personal acquaintance with the famous gargoyles.

Fortunately, our hours were not so long at the Sorbonne as at Nancy, and our mentors were wise in not requiring us to constantly have our noses buried in the proverbial book.

There are two examinations for each course at the Sorbonne, one written and one oral, given at the end of the term. The oral test is the more difficult since one has to fight stage fright while having to think awfully fast in good French. Fortunately, we did not have to compete with French students in our oral test.

It is interesting to observe the differences between the French and the American students. A member of the faculty at the Sorbonne said that the French students were more often savants, but that they lacked the vigor and enthusiasm of the American students. That is quite true, although the French students show a great deal of enthusiasm over politics, often passing out hand bills with an appeal that amounted to frenzy.

That famous French "chic" does not apply to students, the women usually being poorly dressed in contrast to the American students.

This march of the American students on the centers of learning in France has been called the New American Expeditionary Force and those most interested hope that this intellectual companionship will promote better understanding and friendship between the two countries. Most of us liked our French families very much. While in Nancy, I lived with a charming family—somewhat provincial and bourgeois, but it was my delight to know all kinds of French people. In Paris, I lived with a French countess, an impoverished countess to be sure, but nevertheless a countess, and I had the opportunity of meeting many interesting people of different nationalities.

Besides these social advantages we were entertained by the *Bienvenue Française* and by the Faculty of the Sorbonne. The Delaware Organization took us to the Opéra, the *Comédie Française*, and gave a number of interesting and delightful parties. During the various vacation periods we were escorted on sightseeing trips, traveling in this manner up and down the length and breadth of France, besides seeing something of Switzerland.

All of this together gives a year of rigorous intellectual discipline, quite different from that experienced at home. However, on returning home, I found no difficulty in orienting myself to the American system again—although it did seem a bit odd to recite in class. While I learned to understand and appreciate another great civilization and found it most stimulating, I appreciate my own country none the less.

As I look back on my Junior Year abroad, I realize more and more that it was one of the

most stimulating and profitable years of my life and I can only think of it as the best possible combination of study and high adventure.

NOTE.—The total cost of the Foreign Study year from New York to New York—about twelve months in all—is estimated at from \$1500 to \$1750, exclusive of the special excursions. There are three different prices for board—low, medium, and high. All other prices are fixed, and include all necessary expenses except clothing. Payments are made to the Office of the Business Administration of the University of Delaware and are disbursed through its Foreign Study Bureau in Paris. The "overhead" for the maintenance and operation of the Foreign Study organization is provided through the generosity of Mr. P. S. du Pont, of Wilmington, Delaware.

Alpha Mu Gamma

Foreign Language Honor Society

When the Los Angeles Junior College was founded in 1929, the members of the foreign language department decided, after mature consideration, that an honor society which recognized attainment in the languages would make for closer-knit cooperation and consequent greater harmony among the various elements of the department. Accordingly, Alpha Mu Gamma came into being.

Mr. Arthur B. Forster, department chairman, in the MODERN LANGUAGE FORUM of October, 1931, presents in a clear and concise manner the high and practical ideals that have made possible this society. Mr. Forster states in his article:

"We have founded a language honor society, open to outstanding students in all of the five languages taught at the Los Angeles Junior College. I know that of the making of honor societies there seems to be no end, and that there should be a good and sufficient reason for the founding of another, which we hope will be national in scope. This good and sufficient reason seemed to us to be founded in the very keynote of our work, namely unification. We stress not only high achievement in one language but bring together the outstanding students of each foreign language; so that although the primary aim of Alpha Mu Gamma is to recognize and promote scholarship, we admit that an equally valuable aim is to promote understanding of other nations. In this society we wish to honor and encourage in their future work those young men and women who have given promise of carrying forward through their generation the torch of scholarship and world understanding."

On April 9, 1931, eight students were invited to become members of the new honor society because of their scholastic achievements. These candidates became the charter members.

The Alpha chapter of Alpha Mu Gamma is firmly established and has a membership of fifty-six students. It will not be amiss to add here that the members of the honor society who have gone on to the various universities are not only continuing their language studies but in most cases

have chosen majors in these fields.

As has been stated, it was the wish of the founders to make the society national in scope. Accordingly invitations have been extended to outstanding junior colleges, throughout the United States. Phoenix Junior College became the Beta chapter, thereby making Alpha Mu Gamma national. Arthur B. Forster, chairman of the foreign language department of the Los Angeles Junior College, was appointed national president by the constitution. Eleanor W. Thayer, chairman of the foreign language department of Phoenix Junior College was elected vice-president; Ruth Tolin, secretary of Alpha Chapter, secretary; and Meyer Krakowski, instructor in German at Los Angeles Junior College, treasurer of the national organization.

Now that Alpha Mu Gamma has become a national organization with alumni in the various universities, of the coast, at home, and scattered from the original campi on which they carried their keys, it was deemed fitting that a publication should be adopted as the best medium of securing each semester contact between all members of Alpha Mu Gamma. It is, therefore, with this purpose of acquainting the several chapters and the alumni of each one's activities that the Alpha Mu Gamma SCROLL came into being. The publication will be issued every semester of the college year by the Alpha Chapter of Alpha Mu Gamma of Los Angeles Junior College.

Steps are also being taken to incorporate Alpha Mu Gamma as a society under the California State Law and to place a copyright on the name and the ritual. Junior colleges that wish to become further acquainted with the purpose and chief conditions of membership in this society may address the secretary, Miss Ruth Tolin, regarding the society's constitution and ritual.

Academico Bis

Readers of the MODERN LANGUAGE FORUM will share in the felicitations currently extended to one of its most valued contributors and among its staunchest spokesmen here and abroad.

In February came the announcement of the election of Dr. S. L. Millard Rosenberg, professor of Spanish at the University of California at Los Angeles, to Corresponding Member in the Academia Española de la Lengua. This signal honor had been preceded last November by a similar honor bestowed on Professor Rosenberg by the Academia de Bellas Artes de Valladolid. Both recognitions come for outstanding contributions in the field of Hispanic studies. These two awards are wholly independent of each other; rarely do they fall to the lot of distinguished scholars even singly.

We are following in spirit the continued labors of Professor Rosenberg in the archives of Spain during the present semester. As the Del Amo Travelling Fellow for this year, Dr. Rosenberg left on March 7th for Madrid, where he will enter upon several months of research. Not the least of his anticipations are his interviews with the leading men and women in literature, the fine arts, and statecraft,—of both the older and the younger generation of Iberian culture.

Visiting Germanist

Professor Julius Petersen of the University of Berlin is to be Acting Professor of German at Stanford University during the coming summer quarter (June 22-September 2). The titles of his courses, all conducted in German, are:

*Geschichte des deutschen Nationaltheaters,
Das klassische Drama,
Die Methodenlehre der Literaturwissenschaft.*



ASSOCIATION ACTIVITIES



Annual Spring Meeting of the Modern Language Association of Southern California

The program at Scripps College, Claremont, on SATURDAY, APRIL 29, 1933, follows:

9:30—Executive Council Meeting, Faculty-Trustee Room, Balch Hall.

10:30—Section Meetings:

FRENCH SECTION:

Lecture Room, Balch Hall.

Mrs. Bertha Goodwin, Manual Arts High School, presiding.

Music by Students of Scripps College.

Prof. Emile Cailliet, Scripps, College.

"L'étude des langues vivantes au service de l'Internationale."

Business Meeting—Election of Officers

GERMAN SECTION:

Room 7, Balch Hall.

Mr. Hermann Wiebe, Glendale Junior College, presiding.

Prof. Carl Baumann, Pomona College, in charge of Group Singing.

Prof. Ada Klett, Scripps College.

"Gerhardt Hauptmann."

Prof. F. H. Reinsch, University of California at Los Angeles.

Deutschlands Sommerkurse für Ausländer.

Business Meeting—Election of Officers

SPANISH SECTION:

Room: Auditorium.

Mr. Martin Bredberg, Beverly Hills High School, presiding.

Miss Margaret S. Husson (Del Amo Scholar, 1931-32), Pomona College.

"Impressions of Spain."

Spanish Dances, Miss Jane Anderson.

Songs, Pupils of Bonita Union High School.

Report on A.A.T.S. Convention, Miss Bessie

McVicker, Van Nuys High School.

Business Meeting—Election of Officers

12:15 Luncheon

Clark Hall.

Address of Welcome: William S. Ament, Acting President, Scripps College.

Short Business Meeting: Professor John F. Griffiths, University of Southern California, presiding.

1:30 Tour of the Colleges

2:30 Padua Hills Theatre

"ROSITA" by the Mexican Players.

Courtesy of Mrs. Bess Garner.

Luncheon Reservations, fifty cents, should be made with the Secretary, Mrs. I. L. D. Grant, 1243 W. 16th St., San Pedro, early, and not later than Tuesday, April 25th.

Transportation: It is hoped that members of the department in the various schools co-operate in matters of transportation. For those taking the P. E. at 6th and Main, Los Angeles, trains for Claremont leave at 8:10 and 9:10 from Gate 12. Round trip, \$1.30.

Resolutions

MODERN LANGUAGE ASSOCIATION OF NORTHERN AND CENTRAL CALIFORNIA

WHEREAS, some school officials are advocating the elimination of certain cultural subjects from the secondary school curriculum as a part of the economy program which is being mapped out at the present time, and since the study of modern languages is one of the secondary subjects which is being attacked with a plea for a need of economy,

WE, THE MEMBERS OF THE MODERN LANGUAGE ASSOCIATION OF NORTHERN AND CENTRAL CALIFORNIA, desire to call the attention of individuals and groups who are interested in maintaining high standards in the education of our youth to the following facts:

I. With the present trend in industry and business the working week is being shortened; therefore, there is a greater need than ever for the development of cultural activities. With modern and future inventions human labor will play a less important rôle in the future. Education must, therefore, prepare for that part of life which is not directly concerned with the earning of money, as well as for the vocational side of life.

The person who is best equipped to face the problems of our changing civilization and to en-

joy the privileges of the shorter work day is the one whose education has stored away within him latent resources by which to develop a broader and richer outlook on life. It has been well said that since the driving urge which has developed business and industry in the United States has achieved its goal along these lines, it is necessary to divert some of this same driving urge to the cultural values in life. The elimination of cultural subjects from the secondary school curriculum at the present time will rob a whole generation of American youth of the cultural background which it will need.

II. The elimination of non-laboratory subjects from the curriculum will not effect a reduction in school cost, unless there is a shortening of the school day or a systematic decrease of pupil enrollment in the schools. If our pupils are to remain in school for the full school day, as at present, the cultural subjects can be presented to them at less expense than any other subjects in the curriculum, since these subjects do not require special, expensive equipment. The shortening of the school day or the decreasing of pupil enrollment in the schools will add to the problem of unemployment and will be highly objectionable.

III. For both *practical* and *cultural* purposes the study of modern languages should be retained in the secondary school curriculum, since it contributes in a vital way to important phases of modern life.

The following summary presents some of the vital contributions made by the study of modern languages:

1. With the prevailing trend in economic and social conditions, a normal life will demand cultural material to occupy many of the hours that are not devoted to utilitarian and materialistic ends, and today culture must be thought of in terms of *world culture*.

A study of foreign languages makes possible a first-hand acquaintance with the literature, music, philosophy, ideas and ideals, and manners and customs of foreign peoples. Translations of foreign writings are never adequate for a real understanding and appreciation of the thought and spirit of the writer or of his people.

A knowledge of foreign languages extends immeasurably the field of enjoyment and profit to be gained from reading, attending plays and opera, traveling, and hearing radio programs.

A knowledge of foreign languages and literature gives a better perspective on our own language and literature and increases the understanding and appreciation of our own literature.

2. An enlightened citizenship requires a knowledge of foreign languages, since, under present day conditions, citizenship must include *world citizenship* which requires a knowledge of foreign people, conditions in foreign countries, the attitude of foreign peoples toward their problems, and their plans for solving them. A knowledge of foreign languages makes possible the intelligent reading of foreign papers and magazines, intercourse with foreign peoples, and first-hand study of foreign conditions by purposeful travel in foreign countries. These things are necessary

for developing mutual understanding and goodwill between peoples of different countries.

3. A knowledge of foreign languages makes for greater success in a number of professions and lines of business. For research purposes in a number of lines a knowledge of certain foreign languages is necessary. For success in the field of medicine and allied sciences, and in the fields of art, architecture, and music the need is always felt for a study of the discoveries and achievements of European scientists, architects, and artists, preferably through first-hand study in the foreign countries or, if this is not possible, through first-hand study of the works and writings of foreign experts in these fields. Foreign language study is necessary for either avenue of approach.

A knowledge of foreign languages is necessary for greater success in such lines of business as the various phases of import and export trade, shipping, consular and diplomatic service, social service work, and secretarial work in lines which call for dealings with foreigners, in some phases of journalism, publicity, radio and concert work, and in all commercial positions which necessitate dealing with foreigners. Without a knowledge of foreign languages and of the foreign peoples with whom they are dealing American merchants and diplomats cannot represent our country adequately in dealing with the representatives of foreign countries.

IV. The children of families of average means or of little means will be deprived of all these advantages of foreign language study if such study is not retained as a part of the public secondary school curriculum. As is indicated above, modern foreign language study contributes to a far wider field of activities than merely prepara-

tion for college.

MAY D. BARRY, *Chairman*;
EDITH E. PENCE; MARY ELEANOR PETERS.
February 4, 1933.

Another Ally

The OREGON FOREIGN LANGUAGE JOURNAL is welcomed as a newcomer to our exchange table. It is the house organ of the Oregon Modern Language Association. The initial number, February, 1933, of the monthly is a four-page leaflet with a miscellany of short, but timely, articles. But even so modest an inception in a depressed publishing market speaks volumes for the faith of those behind the enterprise. We hope every expectation will be realized and that every member of the organization will aid in making the publication a valiant interpreter of the cause of foreign language study and a clearing house for the best thought on pedagogical practice. It is imperative that each state rally its forces to enlighten the educators who direct the educational policies and formulate the courses of study.

The subscription price of the JOURNAL is \$1.00; the business address: 1561 Hawthorne Avenue, Portland, Oregon.

SCHOOL AND SOCIETY

Edited by J. McKeen Cattell

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